"TO REMEMBER A. GRETCHANINOFF," page 8

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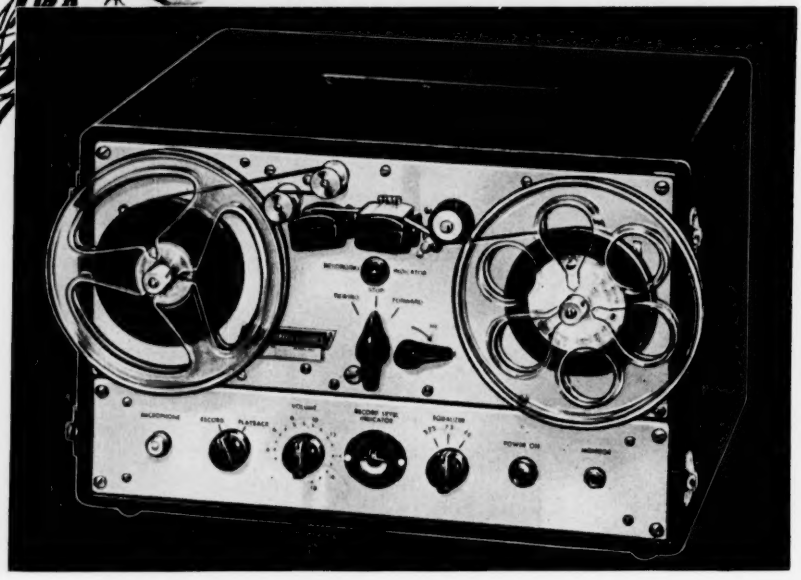

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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

DIRECTOR OF PROMOTION AND CIRCULATION
Bernard G. McIntyre

CONTRIBUTING EDITORS

Herbert I. Bennett
Edward Tatnall Canby
Leon Carson
Allan Davis
W. Leland Frazier
Fred Grunfeld
H. W. Heinsheimer
William Holmes
Rosalyn Krokover
Charles Kent
Leo Lerman
Marvin D. Levy
Harold C. Schonberg
J. Kenneth Wilson
Jules Wolffers

REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Shargless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (Hollywood 5-4467), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: R. H. Hagan, 1154 Filbert St., San Francisco 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Celcao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottawa, Ont.; Istvan Anhalt, 4921 Clanranald Ave., Montreal, Que.; Chester Duncan, 295 Ashland Ave., Winnipeg, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, Br. Col.

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Seventy-fourth Year
October, 1954

FROM THE EDITOR'S DESK...

Dead Music

■ And we do not mean the "Dies Irae" or "Marche Funèbre" or "Elegy Composed for a Departed So-and-So." We are looking straight at those stacks of music gathering dust in your attic. That outdated version of the Chopin Preludes over there, and these two discarded volumes of "The Well-Tempered Clavichord"—perhaps you have no further use for them after buying superior editions. But we know of many young students and musicians all over the country who could put them to very good use. We would like to quote, for example, from a letter we recently received from one of our readers:

Gentlemen:

Wilberforce University is a small church-related liberal arts college, and like all colleges these days is faced by budgetary problems.

Our Carnegie Library is trying to strengthen its holdings in the field of music. Perhaps there are readers of the *Musical Courier* who possess scores, books on music, records, and the like that they no longer have any use for. They would certainly fill a great need with us.

Casper LeRoy Jordan,
Chief Librarian, Carnegie Library,
Wilberforce Univ., Wilberforce, Ohio

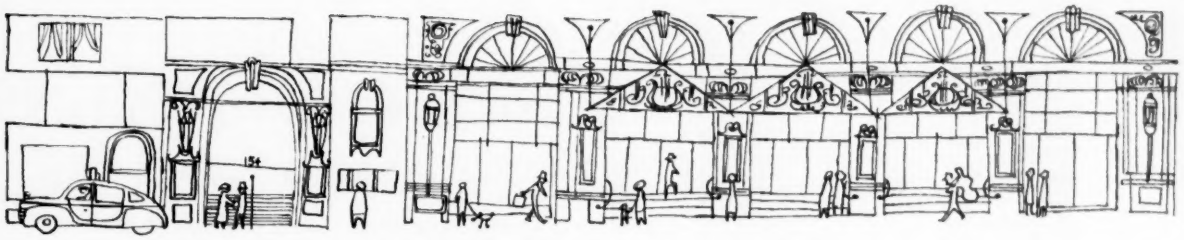
We have no intention of suggesting that stacks of old music, books, and records mouldering in a million American attics be wrapped immediately and shipped C.O.D. to Wilberforce. We know, from a recent examination of our own attic, that more items than we care to admit are of value only to dealers in second-hand paper and the family of mice who have already established squatter's rights between a stack of hit tunes from the Twenties and a heap of five-finger exercises that we never *could* play without cheating. But somewhere in the vicinity of this menage we did discover a few things that we had simply forgotten and that sounded pretty good when we tried them out on the old upright downstairs. En route to the post office we thought of a number of other schools, libraries, and institutions to whom we might have mailed this little bundle. And we resolved then and there to have another look at our attic in the spring.

We should have visited our attic years ago, because we've known all along of the inadequately stocked music divisions of countless schools and libraries from 57th Street clear across to Sunset Boulevard. We are as thankful to Mr. Jordan for putting an end to our procrastination as we are hopeful that our example may disturb your conscience sufficiently to start you up those attic stairs. And we want to caution you right here not to rely on your memory to tell you what's up there; the inefficiency of that faculty is notorious.

If you have ever secretly coveted, as we have, the reputation of a philanthropist or patron of the arts, here's your chance. We won't guarantee that a foundation will be named in your honor or that your bequests will be spread across two pages in *Life* Magazine (after all, how many of us can aspire to, or afford, such condescension from the gods?). But we'd like to make a bet that those few pages rescued from the oblivion of your attic will be neither unhonored nor unsung.

Gid L. Waldorf

ALONG 57th STREET



■ From a well-wisher: "Dear Ubiquitous, Thought this might be of use for your column: **Dino Yannopoulos,** stage director of the Metropolitan Opera Association, will fly to Greece this evening (Thursday, TWA) to confer with Greek authorities about the directorship of the Greek National Opera, which post was offered last March. He was unable to accept the position because of his commitments with the Metropolitan, which include staging the revival of 'Andrea Chenier' this coming season. He will, however, offer suggestions regarding the future of the National Opera and will confer with government officials regarding making one or more full-length feature films in Greece next year, utilizing the natural historic backgrounds, American technicians and actors, and Greek capital. Mr. Yannopoulos will return to New York the first week of October to begin rehearsals for the Met. 'Andrea Chenier' will be given its first performance on the Tuesday night of the second week of the season." This was dated August 20 and signed with a big fat **P.** We print it precisely as it came to us, and we wish to underline our policy in publishing communications to this department: we will publish what you send us exactly as you send it. Example: what follows came attached to a photograph. A note with it says, "The enclosed publicity release coming from a nameless person is, I think, the height of tastelessness." Herewith the release: "King Size 'Carmen'" is the title. Then, "Out west, things have to be bigger to be better. The Kansas City (Mo.) Starlight Theatre presented a 'Carmen' production whose cast would have dwarfed even a Texas brag. Only two artists in the cast were of average height. Shown kneeling, they are **Emile Renan** (Dancairo) and **Michael Pollock** (Remendado), both 5'9½". Towering behind them, from shoe bottom to crown of head, are, left to right: **Morley Meredith** (Zuniga), 6'5"; **Martha Rosenquist** (Frasquita), 6'1"; **Ann Bollinger** (Micaela), 5'11"; **William Shriner** (Escamillo), 6'6½"; **Jean Madeira** (Carmen), 6'1½"; **Donald Clarke** (Don Jose), 6'5"; and **Shirley Winston** (Mercedes), 6'2½"." But what size audience was there? And what size voices? And what size tailoring bill? And what size agency fee for this small size publicity? And even what size public relations person would think up this size item? But, as we pointed out, we will print what you send as you send it.

■ Bits and pieces: **Margaret Hartigan** has gone to work with the **Muriel Frances** organization. That means all of her friends, actually the friends of both Miss Muriel and Miss Maggie, who is one of the best-loved people in the business, couldn't be more pleased for both of them. . . . With the acquisition of **George Balanchine** as choreographer, "The House of Flowers" seems about as chock full of star names as the Doomsday Book (unfortunate image that, but sort of picturesque). What with **Truman Capote's** book and lyrics, **Harold Arlen's** score, **Peter Brook** directoring, **Oliver Messel** doing the décor, **Pearl Bailey** and **Josephine Premice** in top roles, this show does look like a winner. We wonder whether Mr. Balanchine will be able to get Miss Bailey into positions such as he got **Miss Allegra Kent** into during his recent curio, "Ivesiana." Have you ever seen a pretzel dancing? Not unless you have seen the nimb'e-jointed Allegra Kent. Anyway, Balanchine has a genuine challenge in "The House of Flowers," even a greater one than he had in "Cabin in the Sky." Meanwhile be sure to get your "Nutcracker" tickets early: it's sure to be a sellout even though it will be danced for some three weeks straight. Incidentally, the detouring of **Maria Tallchief** and **Nora Kaye** to the Ballet Russe de Monte Carlo and Ballet Theatre seems not to have affected the recent New York City Ballet season box-office take. Apparently New York wanted ballet more than it wanted any individual star, so New York turned out in appreciative droves. Also the company itself danced more brilliantly than it ever had, every girl viewing herself as a possible star, and two at least showing again and again that they might make it. The two are: **Jillana** and **Allegra Kent.** Great New York City Ballet season is promised to start some time in January. . . . More ballet news: Ballet Russe de Monte Carlo seems to have taken on French painter **Bernard LaMotte** to design both "Harold in Italy" and "The Mikado." This is none too perspicacious. **Massine** is staging the Berlioz, and that could be a beauty. . . . Can't remember whether we told you, but it is now fact that the **Zachery Solov** ballet which will make a bill with "Salome" at the Met will be about 45 minutes in length and will be danced to a score composed of obscure Verdi tunes. **Esteban Frances** who designed the New York City Ballet "Til Eulenspiegel," is to design the Solov piece. Suspect that is what **Solov, Frances, Karinska,** and **John Martin** were huddled about at **Lincoln Kirstein's** lovely after-opening party the night of the New York Ballet opening. . . . **Hurok's** lined some more of the future up. This time he's returned from foreign parts with the **Scots Guards Band** (heaps of bagpipers) and the **Santa Cecilia Choir** from Rome in his bag. Also, he's presenting the cinema version of "Aida." In that one you will not only hear about Aida's papa being captured, but you will get to view this as it transpires. Very funny. . . . Condolences to **Boosey and Hawkes** on their dreadful fire. It destroyed much of their extremely valuable warehouse.

■ Important event coming up: semi-finals to be held on Oct. 3 for the lucky creature who will get a contract with the New York City Opera Company and a round trip to Italy. This contest is being sponsored by stations WOV and WHOM and *Il Progresso Italiano,* the Italian-language daily. Any singer between 21 and 38 who's specialized in the Italian repertoire is eligible.

■ Incidental intelligence: In **Marcia Davenport's** new novel (based apparently on the Collyer brothers) there is an opera singer named Renata Tosi, also musical life in Vienna, and some at an opera house on Broadway. As we remember, Mrs. Davenport was the daughter of Alma Gluck, so she comes by her inside information rightly. Mrs. Davenport also wrote one of the best "music novels" in her "Of Lena Geyer." Title of the current one is "My Brother's Keeper," and a gripping longish work it is, too. Should have an enormous sale. We hope so because Marcia Davenport certainly deserves it. That's all until next time. UBIQUITOUS

ON THE COVER

"SINGING IS MY LIFE"

Mary Bothwell, distinguished concert, opera, radio, and recording artist, "even likes Town Hall concerts, which many artists find a dreaded hazard."

By **MARY CRAIG**

SINCE Mary Bothwell came to New York City in 1938 for her first Town Hall recital, she has sung the length and breadth of the country in concert, opera, and oratorio, and has become known to an even larger public through radio and TV programs and her unique record albums which are collectors' items. Currently she is on her eighth European concert tour, an annual event since 1947.

Singing is her life. She was singing little tunes and rhymes almost before she could talk, and lessons in singing were started at kindergarten age. Mary's family insisted on a strict regime. If she must concentrate on music then there must be planned study, which included all the fundamentals of conservatory training: harmony, counterpoint, music history, piano, besides voice training.

Evidently she was an eager learner. She added art school to conservatory and public school classes. She studied color and design so earnestly that today she is an adept at the old Italian art-craft of *gesso* (modeling in plaster, with brush coloring). She also amuses herself making charming hats. Four times Miss Bothwell has been picked as one of the ten best-chapeaued women in America. Though she usually hits the newspapers' picture pages wearing a milliner's masterpiece (a Rose Sapphire or Mary Goodfellow), her favorite creations are the ones she herself dreams up and sews — without benefit of pricked fingers. She also is a *cordon bleu* — and this is not a cooked-up press story. "Maid's day out" is frequently her favorite time for showing culinary culture. Another occupation she enjoys during her vacations, spent at Suvretta House, St. Moritz, is to tramp the high-lying meadows gathering Alpine blooms for her collection of pressed-flower arrangements.

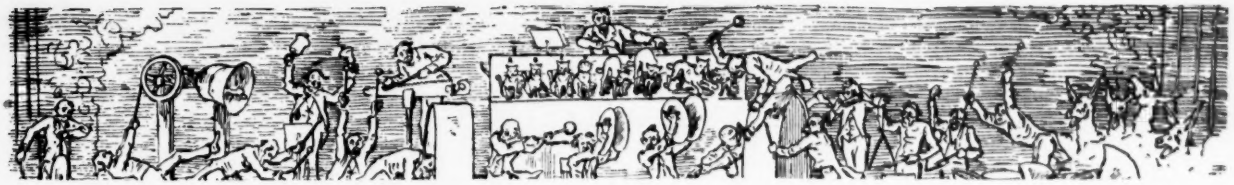
It was when Miss Bothwell was furthering her studies at the Mozartium in Salzburg that Professor Sauer heard her during a rehearsal. Swinging his famous cloak from one shoulder to the other, and clapping both hands, he promptly engaged the Canadian soprano to sing lieder of Schubert, Brahms, and Strauss as guest artist on his renowned organ recital programs.

Being a Canadian, as well as a magnificent musician, was partly responsible for Miss Bothwell's operatic debut in Europe. She was invited to appear as the Marschallin in the *Rosenkavalier* performance of Holland's Scheveningen Festival and on the national broadcasts. Her series of engagements was scheduled through that part of Holland liberated by the Canadian Expeditionary Forces in World War II, and the brown-eyed, blonde singer was an honored representative of her native land. It was during this time that Sir Adrian Boult heard Miss Bothwell and immediately engaged her for the *Tristan und Isolde* opening Promenade Concert with the BBC Symphony in Albert Hall before an audience of 10,000.

With this success, annual tours were inaugurated, and Mary Bothwell has become a pristine favorite with press and public of England and Continental Europe. Coast-to-coast concert tours in the U.S. and TV engagements have kept her busy, but she also enjoys giving recitals. She even likes Town Hall concerts, which many artists find a dreaded hazard. Once, when a neophyte, she made the statement that she'd rather have a Town Hall recital than a mink coat — were she given a choice! (However, her family didn't take her up on this.) I think she still feels that way. One season she scheduled three recitals in Town Hall — an all-Schubert with "Die Schöne Müllerin"; an all-Hugo Wolf, which included many previously un-programmed lieder; and a program of 20th-Century songs — all to SRO audiences.

Currently Mary Bothwell is singing in Zurich, Paris, and London. After her commitments with the London Philharmonic, again under Sir Adrian Boult, she will return for her season's work here and in Canada. In the last few years she has concentrated on lieder recitals, and has made invaluable contributions to the art with her LP record albums — "An Hour of Hugo Wolf" (Royal #1310) and the thirteen-lieder Richard Strauss Album (Allegro #4059) are the latest. In a lighter vein, Miss Bothwell has recorded beloved old favorites — an album of Concert Songs (Royal #1318) and "Bless this Home," a new album of 10 favorites (Allegro Royal #1538).

Most characteristic of Mary's gracious charm in singing, is a comment made by a *Musical Courier* receptionist, young and not primarily interested in music, to whom I lent the Concert Songs Album: "I liked it and my mother liked it. It's one of those records you never get tired of hearing." Teachers and students and music connoisseurs flock to Bothwell recitals, but the real test, which she has successfully met, is to bring melody and joy to the layman as well.



LISTENING WITH BOTH EARS

By FRED GRUNFELD

A Matter of Habit

CONDUCTORS and board chairmen of orchestras in most of our cities are faced with the problem of how to raise their communities' consumption of symphonic music, and how to get the money for it. James C. Petrillo and his union are faced with the problem of how to raise this nation's annual consumption of "live" music.

It all boils down to creating more demand for certain kinds of sound, and both problems might well be tackled the same way. Mass demand, say the sages of Madison Avenue, begins with single individuals, at home. And before they will go out and demand something — music included — they have to be shown why they should, in what way the product is desirable. As with soap flakes, it's a matter of getting people into the habit.

It happens that good music is one of the most easily habit-forming pleasures in existence. I have yet to run across anyone who, once on a friendly footing with decent music, ever gave it up. The only thing to remember is that music must grow on people. It can neither be forced on their ears — as music appreciation classes often attempt to do, in sanctimonious sessions one hour a week — nor can it be placed on some lofty, hard-to-reach pedestal, surrounded by polished marble like a banker, and left to sell itself to the populace that's milling around in the public square below.

Music really ought to get back into the swing of life, where it came from and where it properly belongs. This nation was built up by people who could sing and play, and not only in showers. When Whitman said he could hear the country singing, he was stating a fact not a metaphor.

Put music within reach. Make a point of showing people what they're missing by not including it in their daily fare. On Sunday morning, take half a dozen men from the orchestra's brass section and send them to the highest steeple in town. They can play "Sleepers Awake" and other rousing tunes to expose church-goers to the sound of real, live instruments. Get them accustomed to the idea, if they aren't already.

When ladies' clubs get together, send down a delegation of three or four or five of the best-looking men in the orchestra to contribute half an hour of chamber music. No — not a musicale, and no speeches. Just part of the entertainment, as bracing as the ice cream and as sweet as the cake. No airs, no tuxedos. Just a handful of engaging gentlemen who act as good-will ambassadors and have a delightful repertoire. Expose the ladies to the sound of real, live instruments; get them accustomed to the idea. After a while it'll be *de rigueur* to have music with every social gathering that has any claim to prominence.

Dispatch a wind and brass detachment to the most populated section of town to play for the crowd that'll form in the square or street corner. Let there be polkas, lively jigs, Bach or Offenbach — smiling music, nothing sombre or pretentious. Expose the people to the sound of real, live instruments; get them accustomed to the idea.

Let no civic occasion pass without a good healthy helping of decent music from the common store. If the mayor lays a cornerstone, order a squad of woodwinds, post-haste. The police department band may do what it will. A few minutes of the right kind of propaganda is all that's needed. When an important banquet occurs, cancel one of the aldermen's speeches and make room for a short intermezzo by a platoon of strings. In time, no official committee will be complete without a few tottling representatives from our fair city's pride and joy, the orchestra.

Serenade people. Serenade retiring professors and incoming classes. Dignitaries. Winners of beauty contests (preferably), or spelling bees. At the country fair, serenade the prize bull. Use any combination of "live" performers not already tied up at other functions, but serenade at the slightest provocation. Make certain that it's done as publicly as possibly. Get out into the open. Department stores will soon be hiring serenaders on bargain days, and there'll be string quartets in sports jackets on every floor. Serenades will be given away as door-prizes — and they'll expose people to the sound of real, live instruments; get them accustomed to the idea.

For the school children, detail woodwind quintets, piano trios, a percussion man, or a brass ensemble to demonstrate their craft at weekly assemblies. Fifteen or twenty minutes should suffice. Leave when the going is good — when the audience wants more, not when they're squirming in their seats. A few carefully prepared, "unrehearsed" words of explanation won't hurt. Scattered all over the county in small groups, an orchestra can cover five times as many schools as with ordinary school concerts. And no talking down to the audience at young people's programs. They were pretty musical before they were driven away with Trippy the tambourine and Quacky the bassoon.

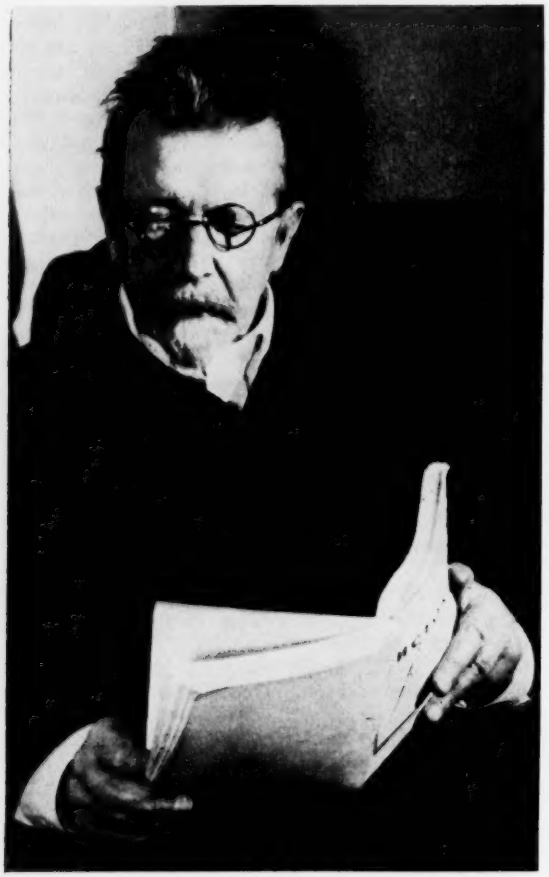
Hold open house at the orchestra's hall. Open rehearsals are a way of letting the customers — potential or actual — appreciate the problems involved in making a piece of music come to life. And, at the door to the concert hall, install a suggestion box — the simplest way of finding out what music they want to hear next season. Of course the suggestions can always be disregarded.

But the main thing is, split up the orchestra. Save the symphony for the glorious moments. Bring occasional music to the grass roots. Expose 'em to the sound of real, live instruments; get 'em accustomed to the idea, even if they don't yet have the habit.

"TO REMEMBER A. GRETCHANINOFF"

By MARY CRAIG

*"Some Russian writers complain that they cannot continue their creative work away from their native soil. . . . Here [in America] I feel more intimately all things Russian, and my attachment to my native land grows ever deeper."**



For this outstanding portrait of Gretchaninoff, we are indebted to photographer Oleg G. Cherny. Recent pictures of the composer, as we discovered, are particularly hard to come by. This one, taken two years ago, appeared as the frontispiece in his autobiography, My Life, *published in 1952 by Coleman-Ross, New York.*

"WHEN I reach 100 I will celebrate," promised Gretchaninoff, dismissing with a nonchalant wave of his hand his approaching ninetieth birthday, on which we had based a congratulatory visit. "But come in, come in."

Thanks to New York 5 p.m. traffic, we were a bit late for the appointment, and on arrival heard the piano going vibrantly and found the composer working diligently on five-finger exercises with especial favoring of loud and strong double-thirds. "I really do not play very well," he continued, after greetings, "so I decided that if I wished to improve I *must* practice."

Alexander Gretchaninoff, born in Moscow Oct. 25 (Oct. 13 Russian calendar), 1864, is today as lively as a cricket and, while we talked, was so energetic that it was difficult to persuade him to "stay put"—he constantly leaped up to get a book or a picture or a letter to illustrate his narrative. He moved quickly; and while a fragile figure, held himself erect without the slightest concession to the weight of years, about which he is undoubtedly completely unconcerned.

Understanding that his preference is to speak Russian, I had asked Lydia Chaliapin to go along with me for introduction and interpretation—Lydia's great father having sung the premiere of the first Gretchaninoff opera *Dobrinya Nikititch*. Her coming was a fortunate inspiration, and the friendly meeting warmed into an almost hectically gay hour with Russian speech rattling back and forth in a spate of gossipy recollections. My own Russian vocabulary, previously limited to *"da"* and *"nyet"* quite amazed me. Fed phrases by kindly prompters, I commenced to make all sorts of comments, which a day after I couldn't possibly spell, but which Gretchaninoff apparently found intelligible.

1864, the composer's natal year, being a particularly discordant date in American life, I naturally wanted to know something of the parallel period in Russia. "Oh, it was a time of great reform, of elevation of the peasants," Gretchaninoff responded. "The Crimean War had ended and Alexander II was on the throne, the best czar we ever had. Of course they killed him. But history, my dear, it's all in the books. And about me, you can read 'My Life.' Wait, I'll give you a copy." And up he bounced and across the room, past the looming piano to a small desk where with great ceremony he inscribed the tome for me, "To remember A. Gretchaninoff," the signature familiar to all of us who have programmed his songs.

"Did you know I've written over 250 songs," he resumed, "and not including music for the church?" I questioned him on his favorite composition, the one he definitely liked best of all his work. "A man never forgets his first love," he answered with a gleam in his eye, "and it's the same with music. The dearest to me is my first

*My Life, Coleman-Ross Co., Inc., N.Y.C., 1952.

song, 'The Cradle Song.' I'm now writing my last songs, and maybe, *maybe,* another opera; but the songs will be about love," he emphasized with a smile.

Years have not dimmed his wit or observation. We were deep in discussion of his revivifying influence on Russian church music — he wrote chorals with chamber ensemble accompaniments for liturgical service, to mention one innovation — and when I was most involved with scale form, harmonic progressions, orthodoxy, and the like, Gretchaninoff suddenly queried, "Gaspaja, why do you write with your gloves on?" Seeing my momentary confusion — I'd forgotten my thin nylons and, after all, *I* was supposedly asking the questions—he waved me down with, "Never mind, never mind, do as you like. *Once* you would have done as I liked," with a grin that was not at all the saintly one expected of a gentleman in his ninth decade.

A quick turn-back to his life and times, and Gretchaninoff began to get somewhat bored wtih interrogation. "Everything is in my book — the singers, the performances, the work — the whole world knows it."

Impertinently I begged one more answer. "In the book did you tell *all?"* And he laughed, "Well, the first book in Russian was cautious. But in the English version I made some additions."

This is as good a point as any to recapitulate the life of Alexander Tikhonovich Gretchaninoff, which in his own story differs somewhat from the encyclopedic accounts. I went home with his autographed copy and had myself quite a time reading uncensored comments about the great and near-great of the late 19th Century and on through several revolutions, wars, and upheavals to today. The writer frankly admits that his path of life was not rose strewn; that he failed examinations, lost out in music contests, appeared in concert with "disastrous results." He listens to Anton Rubinstein, shakes hands with Tchaikovsky (and adoringly keeps the hand untouched by water for a whole week). He quarrels with Arensky; becomes a pupil of Rimsky-Korsakov, who awards him a scholarship — the first real break. He lists his marriage and romance problems; his unsuccessful works; the disputes over his music for the church; and his first public recognition, the incidental score for Ostrovsky's fairy tale *The Snow Maiden,* which was favorably received despite the production mishaps.

A great friendship ensued with Sergei Taneyev, with mutual dedicatory notes. Taneyev, you erudites may recall, wrote the masterly science text *Florid Counterpoint in the Strict Style,* and was also suspected of a romance with Toystoy's wife. Gretchaninoff's comment on the latter: "If there was any truth in this, it was only a one-sided attachment on her part."

A.T.G. is quite caustic on the 1903 Moscow premiere of his opera *Dobrinya Nikititch;* he left this unhappiness behind him and began teaching and training children, which resulted in some of his most felicitous compositions — his lovely "Songs for Children." Life was painfully complicated by his love for Maria Grigorievna, who eventually became his second wife. Brighter memories were his music's reception in the aristocratic salons of his day. The Tsarina sang his duets with a lady of the Court, and Emperor Nicholas II commanded that Gretchaninoff's "Credo" be performed each Sunday by the Court Chapel. A grant of 2,000 rubles a year from the Tsar alleviated the continual threat of penury.

Life went on with its ups and downs — trips to Spain and the Caucasus, friendship with the generous Charles Crane of America. Then came the Revolution. Gretchaninoff puts it simply: "The Bolsheviks won. And we suffered great privations." That is the tone of his commentary on famines, imprisonment, flight, the 1914 terrors, the years of wandering, with a conclusion and coda poignantly personal and without any note on World War II. He simply skipped all that.

> *"Even in my own soul I doubted myself. Was I sufficiently gifted, I wondered, to achieve success in life as a creative artist? There are so many composers in the world. They are here today; and tomorrow they are forgotten. I did not want to be one of them; I would rather have resigned myself forever to being a teacher, and settled for that. Such moods, fortunately, were not of long duration. Life without creative activity always seemed meaningless to me; besides, nothing could have repressed my creative urge."**

Gretchaninoff marked his 70th birthday in Paris, his 80th in New York City. The composer's last opera score, *The Marriage,* was completed eight years ago. Part of it was performed by Goldovsky's New England Opera Theater at Tanglewood, and in Town Hall, N. Y. (1950) by a group from the New York College of Music, the school which later conferred an honorary doctorate upon the composer. Many famous musicians appear in *My Life:* composers Richard Strauss, Max Reger, Joseph Strimir; friends of other decades — Nina Kochetz, the Erlanger family, the Otto Kahns, Koussevitzky, Stokowski; singers of today — Maria Kurenko, Jennie Tourel — a real "Who's Who."

The chief characteristics of Gretchaninoff's music are lyricism, a slant towards modern tonality without linear distortion, ingenious design which respects academic style, and simple but fluent harmonic framework. Gretchaninoff has expressed a dislike of following too strictly "modern" styles and "excessive dissonance." His music *sings* — which is his ideal for all music.

Reading the Gretchaninoff life story, his own autobiography and approved reference anthologies, had given me an impression that his paramount characteristic was persistence — against poverty, discouragements, defeats. He calmly chose to move on — but *always* in his own way. So it proved in this interview, which he absolutely conducted at his own tempo. Mme. Chaliapin was joyously welcomed; I was pleasantly accepted; the charming Peroffs, who share the roomy apartment on W. 75th St. (N.Y.C.), were comfortably *en scene.* But center stage and directing was undoubtedly A. Gretchaninoff, and any move out of his pattern for the hour was courteously but relentlessly checked and re-directed.

His initiative seems unflagging. Recently he got in touch with a family of old friends in France, whom he had invited to move to New York City and take over the running of the Gretchaninoff establishment. When visa difficulties and delays arose, the composer wrote unabashed to Mrs. Eisenhower. "She was most kind," he commented. "She answered immediately and has done all she could to help." He seems quite fascinated with "Mamie," and intimated he would henceforth probably vote Republican.

**My Life,* (Foreword), Coleman-Ross Co., Inc., N.Y.C., 1952.

THE NATIONAL SCENE

New York City Opera Readies New Season

Over at City Center there's a bustle and a hum of activity as the New York City Opera gets under way with its fall season. Trumpeters are sounding their calls, dancers are trying out Egyptian bends, chorus groups are marching and vocalizing to the rattle of Ethiopian prisoners' chains while mighty Ptha gets a polishing.

You guessed it. It's *Aida* (on the banks of the Hudson, not the Nile), and the date, Sept. 29, will be a matter of musical record by the time this is read and Frances Yeend, as a new *Aida*, with Giorgio Cocolios (debut) as Rhadames, will have made their bows.

Joseph Rosenstock, General Director, has announced a five-week schedule of 36 performances at City Center, with a subsequent tour to begin Nov. 2 with a week of performances at the Boston Opera House.

Besides the audience favorites, reengaged this year, seven new leading singers are under contract: the Italo-Greek tenor Bardi-Cocolios, Sarah Fleming, Marguerite Willauer, Susan Yager, Teresa Gannon (promoted from chorus to leading roles), David Cunningham (known for TV and radio performances), and John Reardon. Singers returning after appearances on other stages are soprano Gertrude Ribla, and baritones Hugh Thompson and Manfred Hecht. Vladimir Rosing rejoins the company to restage Prokofiev's *The Love for Three Oranges* and the recently maltreated *Faust*.

Joseph Rosenstock is one opera impresario of foreign birth (and I could name *one* other) who believes the American singer of today has qualifications superior to the usual run of European competitors (except for the rare import who arrives once in a decade). He says that Americans, generally, are more talented and learn more quickly; their approach to music is fresh and less inhibited; they are less involved with tradition and therefore less liable to inferiority complexes; they are more receptive to and better equipped for modern music because the gulf in their culture between classic and contemporary is not at all wide. He instances the amazing work accomplished without difficulty in Von Einem's *The Trial*, given last season.

Rosenstock does not waste time theorizing along these lines; he practices what he preaches. Of 55 principal singers currently on the roster of the New York City Opera, only five—less than 10 per cent—are of European birth and training. The General Director has good standards for comparison and judgment, because his own career has flourished on three continents. He has headed major symphonic and opera organizations in continental Europe, Japan, America, and the Islands round about (to register a note on the spring season in Puerto Rico). Now entering upon his sixth year with the New York City Opera, he already looks back upon a notable record of achievement here. Under his aegis outstanding successes have been, to mention a few: American premieres of Bartok's *Bluebeard's Castle*, Von Einem's *The Trial*, Copland's *Tender Land;* staging and revival of Rossini's *La Cenerentola*, Menotti's *Amahl and the Night Visitors*, Alban Berg's *Wozzeck*, Verdi's *Falstaff*, Ravel's *L'Heure Espagnole*, and the new English versions of *Fledermaus* and *Hansel and Gretel*.

Four sopranos who sang leading roles for the first time during the New York City Opera Company's first week, try out their high C's in chorus for the benefit of the Opera's General Director, Joseph Rosenstock. From left: Sarah Fleming, costumed for debut role as Micaela in Carmen; *Susan Yager, as Rosalinda in* Die Fledermaus; *Marguerite Willauer, as the Countess in* The Marriage of Figaro; *and Frances Yeend, who sang the title role in the opening night* Aida.

He has called this an "All-Request" season, interested ticket buyers having submitted votes on favorite productions, from which the schedule has been made. But there is also a rumor (and isn't it a shame to tell this?) that we may meet *Die Frau ohne Schatten*, come spring. M. C.

Ormandy To Hold Third Conductors' Symposium

The Philadelphia Orchestra's third Conductors' Symposium will again be presented (Oct. 4-8) as a cooperative project by the American Symphony Orchestra League, the Philadelphia

Orchestra Association, and the American Society of Composers, Authors, and Publishers (ASCAP), under the supervision of Eugene Ormandy, the Orchestra's music director.

During the study sessions each participant will conduct the full Philadelphia Orchestra twice under the guidance of Ormandy, a "standard" work and an American composition of their choice. Extra rehearsal periods have been provided through the courtesy of ASCAP to assure each visiting conductor ample opportunity for individual coaching. Throughout the week they will also observe Ormandy's rehearsal with the Philadelphians for their first concerts of the season, Oct. 8, 9, and 11. In addition to discussion meetings with Ormandy, his assistant, William R. Smith, first-chair musicians, librarian Jesse Taynton, and the administrative staff, conductors will meet some of the American composers whose works they are conducting, and will visit the famed Edwin A. Fleisher collection of orchestral music.

New School Plans New Series

As an experiment to enhance the communication of music through personal contact of composer, performer, and listener, the New School for Social Research (N.Y.C.) will sponsor a series of concert and operatic performances at the Provincetown Playhouse in New York City. Composers will be present for the performances of their works, some of which will be heard for the first time at these concerts. Executants include: Don Shapiro, pianist; Leyna Gabrieli, soprano; and Isidore Cohen, violinist. James Lucas will direct the operas. Among the composers whose works will be performed are: Otto Luening, Vincent Persichetti, Robert Ward, Jack Beeson, Roger Goeb, Wallingford Riegger, Alan Hovhaness, Robert Kurka, Henry Cowell, William Bergsma, Dai-Keong Lee. Operas already scheduled are: *The Veil* by Bernard Rogers, *The Tenor* by Hugo Weisgall, *Letter to Emily* by Lockrem Johnson, and *Sicilian Limes* by Dominick Argento.

Griffith Series Announced

The Griffith Music Foundation (Mrs. Parker O. Griffith, president) will open its Newark (N. J.) season on Nov. 14, with a recital by Claudio Arrau, Chilean pianist. This will be the first of four concerts in the Foundation's Master Piano series. Other artists in the series will be Myra Hess, Rudolf Serkin, and Leon Fleisher. The Foundation's symphony series will present the Boston Symphony under Charles Munch, the Philadelphia Orchestra under Eugene Ormandy, and the Cleveland Orchestra under George Szell. Among the Foundation's special events will be an appearance in Newark, during their first American tour, of the Feis Eireann (Irish Festival Singers), direct from Dublin, Ireland.

Again, as last year, the Foundation will sponsor a pre-Christmas performance of Berlioz's "L'Enfance Du Christ" by the Little Orchestra Society and soloists. Another Paul Gregory attraction, "Three For Tonight," will be presented before its New York opening. There will be four children's orchestral concerts by the Little Orchestra Society under Thomas Scherman, and a chamber music series featuring the Budapest String Quartet, the Fuchs-Balsam Trio, and the Rococo Quartet.

Eminent music educators will take part in the annual music institute of the Griffith Music Foundation scheduled for Oct. 23 at the Griffith Building, Newark, N. J., under the direction of Siebolt H. Frieswyk. The theme, "Mozart's Contemporaries and the Rococo Period," will be developed by seminar speakers, including Dr. William S. Newman of the University of North Carolina, Dolf Swing of Juilliard, David Randolph, Samuel Applebaum, and Charles Sokler. Ada Holding Miller, president of the National Federation of Music Clubs will speak on "Music in the American Home" at the annual dinner, with Mrs. Parker O. Griffith presiding. Robert Conant, harpsichordist; Alice Howland, mezzo-soprano, and Sydney Edwards, cellist, will provide a musical program of the Mozartean period.

Further courses of the season include "Adult Beginner at the Piano," by Dr. Robert Pace; "Mozart for the Beginner," by Thomas Richner; "Sacred Solo Repertoire," by Leon Carson; and "Guide to the Symphony," by David Randolph. The latter course will be coordinated with the Foundation's symphony concert series.

Chautauqua Season Features American Works

An estimated 175,000 attended the Chautauqua Symphony Orchestra's 24 Amphitheater Concerts this year under the direction of Walter Hendl. Eight of these concerts were broadcast over an ABC coast-to-coast network. Continuing Chautauqua's tradition, Mr. Hendl featured American composers throughout the season. The Mendelssohn Choir of Pittsburgh assisted in the performance of Norman Dello Joio's cantata "Song of Affirmation." Peter Mennin's Third Symphony and William Schuman's "Undertow" ballet excerpts were expertly performed. Other American composers whose works, ranging from post-romantic to ultra modern, were heard include: Arthur Foote, Edward MacDowell, Walter Piston, Donald Bryant, Samuel Barber, Howard Hanson, and Ernest Bloch. Even the "Pop" Concerts featured programs of American popular music and jazz. "Broadway's Best" brought Robert Russell Bennett orchestrations of tin-pan-alley tunes. "Jazz at the Symphony" offered a jazz symphony, a jazz ballet suite, a jazz violin concerto, and a jazz tone poem. A concert version of *Show Boat*, with narrator, was performed. Half of another program was devoted to works of Leroy Anderson.

Modern composers of other nations whose works were performed during the Chautauqua season include Healey Willan (Second Symphony), one of Canada's foremost composers; Prokofieff (last symphony); William Walton (Viola Concerto); and Stravinsky ("Firebird" Suite).

Outstanding soloists who appeared with the Orchestra during the season were Mischa Mischakoff, concertmaster of the Chautauqua Symphony; Aaron Rosend; Van Cliburn, winner of this year's Levintritt and Steinway awards; Constance Keene; Roberta Peters; and Nathan and Marjorie Gordon. (Mr. Gordon, violist, and Mrs. Gordon, coloratura soprano, performed by candle and flashlight because of an electric power failure preceding the concert.) A spectacular personal and artistic success was scored by Norman Carol in the Wieniawski D Minor Violin Concerto.

The Chautauqua Opera Association completed its 26th season of six productions in English, each receiving two performances. Since its inception, the Association has given a total of 290 performances of 68 different operas, all under the artistic direction of Alfredo Valenti. A performance of unusual distinction this year was Gluck's *Orpheus and Eurydice*, starring City Center mezzo-soprano Frances Thompson as Scarpia, and Nino Luciano as Cavaradossi. *La Cenerentola* received its Chautauqua premiere in a new English translation by Gil Gallagher of the Association.

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The Chautauqua Student Symphony Orchestra, under the direction of Edward Murphy, featured student soloists from the Chautauqua Summer School of Music. The School's competitive Chautauqua Award was won this year by mezzo-soprano Patricia Berlin of Chisholm, Minnesota, and pianist Patricia Selover of Tonowanda, N. Y., both of whom appeared as soloists with the Chautauqua Symphony Orchestra under Mr. Hendl at the close of the season. DAVID HOLDEN

The Brevard Season

The Brevard Music Foundation, under its founder and director, James Christian Pfohl, has become one of the most outstanding and progressive musical organizations in the Southeastern part of the United States. Aspiring young musicians receive invaluable training at the Foundation's Transylvania Music Camp, and the influence of the annual Brevard Festival is felt throughout a wide surrounding area.

The Festival, which opened this year on Aug. 13 and closed on Aug. 29, featured the Festival Orchestra of 90 players under the direction of Dr. Pfohl, as well as numerous distinguished soloists. During the opening week, Carroll Glenn and Eugene List (violinist and pianist, respectively, and in private life Mr. and Mrs.) were warmly received for their performances of the Tchaikovsky Violin Concerto and B-flat Minor Piano Concerto, and double concertos by Haydn (F Major) and Paul Nordoff.

Jim Fassett, music supervisor for the Columbia Broadcasting System, spent a weekend on the Festival grounds recording music, interviews, and incidental sounds (chirping of cicadas, camp bugle calls, etc.) in preparation for the Brevard program on his radio series "World Music Festivals." This event was aired on Sept. 12, and is the only major American music festival heard on the series this year.

Outstanding performances during the second weekend of concerts included Carol Smith's sensitive interpretation of Falla's "El Amor Brujo," Dr. Pfohl's conducting of Delius' "The Walk to the Paradise Gardens," the world premiere of Eino Rautavaara's "A Requiem in Our Time" (first-prize brass ensemble work submitted in the annual Thor Johnson Brass Composition Contest), and Miss Smith and David Lloyd (tenor) in Mahler's "Das Lied von der Erde."

Ernest N. Glover, director of symphonic bands and brass ensemble at the Cincinnati Conservatory of Music, conducted a Clinic on the Brass Ensemble. Believed to be the first of its kind anywhere, the clinic included daily sessions, with illustrations of the brass ensemble repertoire provided by private recordings of the Cincinnati Conservatory brass ensemble and live performances by the brass ensemble of the Brevard Festival Orchestra.

The final weekend of concerts was highlighted by Grant Johannesen's playing of the Grieg A Minor and Beethoven Fourth Piano Concertos, and three arias from Berlioz' "The Damnation of Faust" sung by bass-baritone Donald Gramm.

Extensive plans are already under way for the tenth anniversary of the Brevard Music Festival in 1955.

Tulsa Opera Plans New Season

Tulsa Opera, Inc., one of the most enterprising operatic ventures in the country, will celebrate its seventh season this year under the leadership of its founder, Maud Lorton Myers, publisher and chairman of the board of the Tulsa *Daily World,* and honorary life member and president of the board of the Opera. David Randolph Milstein is president and legal advisor of the organization. The well-known soprano Barbara Stevenson serves on the Board in an advisory capacity. The remaining members of the board include business men, housewives, and professional men and women.

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Beginning with about 65 young singers, dancers, and stage artists, Tulsa Opera, Inc., was founded with a threefold purpose: to give young talent an opportunity to study and to acquire stage experience, and to provide better-than-average entertainment for the community. Proceeds from the productions, over and above the actual costs of staging, etc., are used to provide scholarships for deserving young singers and dancers. Servicing the states of Oklahoma, Missouri, and Arkansas, district chairmen operate through the outlying area, cooperating with the group in Tulsa.

Marguerite Piazza, star of the "Met," Broadway, and radio (Max Liebling's "Show of Shows"), will sing Violetta in the Tulsa Opera's opening performances of La Traviata *on Nov. 4 and 6.*

The 1954-55 season will open with *La Traviata* (Nov. 4 and 6). Marguerite Piazza will sing the role of Violetta, David Poleri will appear as Alfredo, and Grant Garnell as Germont. *La Bohème* will be given in the spring (Apr. 28-30), starring Nadine Conner.

Anthony Stivanello, returning to Tulsa for his third production, will stage both operas, using scenery imported from New York City and local singers in supporting roles. Gerald Whitney, head of the music education department of Tulsa public schools and music director and conductor of Tulsa Opera, Inc., will make preparations and conduct rehearsals, with the assistance of Charles Ellis, prior to Stivanello's return. Marguerite Bailey, talented young Tulsa dancer, is choreographer.

Aspen Festival

Two performances of Stravinsky's dance-drama "L'Histoire du Soldat" and appearances by Darius Milhaud climaxed the 1954 Aspen Festival, which closed here after the season's 30th concert, Sept. 5. The most outstanding single production of the summer, the Stravinsky masterpiece, was given twice on Aug. 14 in the historic Wheeler Opera House. Effective choreography was done by Broadway's Hanya Holm, with dancers Milli Kaeser as The Princess, Mel Fillini as The Soldier, and Norman Cornick as the Devil. Richard Leach, the Festival's Managing Director, served as narrator. Imaginative and stylized sets and costumes were designed by Garth Williams of Aspen. William Steinberg acted as stage director and conductor—having previously conducted the work 27 times in 7 languages. With his 7 musicians wearing tie-less white shirts and red suspenders, Steinberg handled the difficult score with finesse, and achieved effective impact.

Composer Darius Milhaud received a standing ovation on Aug. 22, after conducting two of his most familiar works, "Suite Française" and "Les Amours de Ronsard." Phyllis Curtain, Eunice Alberts, Leslie Chabay, and Mack Harrell were the vocal soloists in the latter work. Milhaud again received an ovation after speaking on the music and lives of "Les Six" in the last of the Institute of Music's 36 master-classes.

Offerings of chamber music during the final three weeks of the Festival included Brahms' Piano Quartet (Op. 25), which was later repeated by popular demand; Brahms' Clarinet Quintet (Op. 115) featuring Reginald Kell; the Mendelssohn Octet; and Beethoven's String Quartet in E-flat Major (Op. 127) played by the New Music Quartet. Contemporary chamber works heard were Martinu's Three Madrigals for Violin and Viola, with Roman Totenberg and William Primrose as soloists; a trio by Darius Milhaud; and a Trio for Violin, 'Cello, and Piano by Karol Rathaus.

Excerpts from Gershwin's *Porgy and Bess* were presented at a Children's Concert, Aug. 29, with soloists Mack Harrell and Phyllis Curtin especially effective in the duet, "Bess, You Is My Woman Now." Schubert's "Unfinished" Symphony and waltzes and polkas by Johann Strauss were also on the program. The numerous children attending were so vociferous in expressing their appreciation that William Steinberg and the Festival Orchestra responded with the only encore given during the entire season.

Puccini's one-act opera *Il Tabarro* was presented by the Opera Studio at the end of the nine-week Institute of Music. Directed by Martial Singher, the program also featured selections from *The Flying Dutchman* and *Samson and Delilah*. Several works by student composers were also performed publicly at the Institute's completion. Three songs for French Horn, Mezzo-Soprano, and String Orchestra by Josepha Heifetz were outstanding in capturing the spirit of Walt Whitman's text.

Contemporary orchestral works by David Sheinfeld and Peter Korn were heard in the Festival's last two concerts. On Sept. 5, William Steinberg concluded his first season as General Music Director, and the longest season in the Festival's history, by conducting Beethoven's Fifth Symphony.

After Walter Paepke, originator of Aspen's ski and culture boom, turned over the Aspen Festival and Institute of Music to the town and musicians who teach and perform there, the further existence of the Institute of Music and Festival was secured. Townspeople, in less than week, oversubscribed their pledge to meet half of the $50,000 deficit expected for the 1955 festival. The 36 musicians on the teaching faculty of the Institute, who are also its regular performers during the festival, have underwritten the other half of the cost. Richard Leach, general manager of the reorganized Aspen Institute of Music, announced a meeting in New York City on Sept. 21 to complete reorganization plans. Mack Harrell, baritone, and one of Aspen's original musical "colonists" has been named temporary chairman of the group. Mr. Paepke will remain the financial godfather of the Institute of Humanistic Studies, the other one-third of the Aspen culture boom.

MARTIN ROBBINS

Peninsula Music Festival

The second Peninsula Music Festival (Aug. 7-22), under the direction of Thor Johnson, drew capacity crowds. Grant Johannessen's playing of Beethoven's Third Piano Concerto elicited superlatives from the press. Giannini's Divertimento for Orchestra, composed especially for the 1953 festival, was

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well received on this second hearing. Donald Gramm, bass, won unanimous praise for his performances in Bach's Cantata No. 56 ("I Gladly Bear My Cross") and in Mozart excerpts (*Magic Flute* and *Marriage of Figaro*). Mr. Gramm was also heard as the narrator in a performance of Harriet Johnson's "Chuggy and the Blue Caboose." In succeeding concerts Raymond Gniewek was soloist in the Mendelssohn Violin Concerto; Hsien Ming Tcherepnin was heard as narrator in the world premiere of Alexander Tcherepnin's "The Lost Flute"; Berry's Four Movements for Chamber Orchestra was premiered; Abraham Skernick played Marais-Pisk's Rococo Suite for Viola and Orchestra; and Isadore Cohen was solo violinist in Benjamin's Romantic Fantasy for Violin, Viola, and Orchestra. Helen George performed the Berlioz song cycle "Summer Nights" and Barber's "Knoxville: Summer of 1915." The final event listed Beethoven's Fourth Symphony, Vaughan Williams Overture to *The Wasps*, and the Haydn Concerto for Violoncello and Orchestra, with John Ehrlich as soloist.

CLEVELAND

■ While summer is still upon us (the eminently successful Musicarnival has two sold-out weeks of *Carousel* to go) announcements of next season's attractions are already flooding our desk. Following her custom of 20 years, Carmela Cafarelli and her opera group opened the season early in September with a performance of *La Traviata* in the Masonic Auditorium. Leading roles were handled by Vanna Doglio, Alfredo Palumbo, and Michael Pappas.

■ The entire program of 24 pairs of symphony* concerts by the Cleveland Orchestra will be published at the beginning of the season, Oct. 7. George Szell will conduct 18 pairs, Associate Conductor Rudolph Ringwall will conduct two pairs, and three guest conductors—Stokowski, Max Rudolf, and Ferenc Fricsay—will share the remainder. A brilliant array of soloists is scheduled. In addition to old favorites like Serkin, Casadesus, Rubinstein, Curzon, younger pianists to be heard include: Eugene Istomin, Seymour Lipkin, Paul Badura-Skoda, Grant Johannesen, and Van Cliburn. Violinists include Francescatti, Menuhin, Milstein, Szigeti, Szymon Goldberg, Josef Gingold, and Berl Senofsky (the two latter share the concertmaster desk in the orchestra). A long list of new and modern works are scheduled by such composers as Vaughan Williams, Henri Dutilleux, Henri Barraud, Bartok, and a goodly representation of American composers —Henry Cowell, Charles Hills, Bernard Rogers, Richard Cogan, Howard Hanson, Aaron Copland, and others.

■ The New York City Opera Company will appear in three performances in November—*Tosca, Traviata,*

and *Carmen*. Other attractions include: the First Piano Quartet, the Ballet Russe de Monte Carlo, the Ballet Espagnol, the London Festival Ballet, the Berlin Philharmonic Orchestra under Furtwängler, Michael Rabin, Marian Anderson, the Robert Shaw Chorale, the Don Cossack Chorus, the Longines Symphonette, and "Three for Tonite" (a combination of drama, music, and dance). The performances by the Ballet Theatre, with Nora Kaye and Igor Youskevitch heading the famous troupe, will be presented early in November.

■ Joining the parade of new symphonic organizations, our neighboring city of Akron, long industrially prominent and home of the rubber kings Firestone and Sieberling, is launching its third season of concerts at Central High Auditorium under the direction of its newly appointed conductor Laszlo Krausz. Hungarian by birth and training, Krausz has had a distinguished career as solo violinist, chamber musician, and conductor, and for the past five years has played the viola in the Cleveland Orchestra. Soloists for the Akron season are: Josef Gingold, violinist; Earl Kelly, pianist; and Phillip MacGregor, bass.

ROSE WIDDER

Esther Payne, well-known American pianist, achieved another marked success as soloist in John Alden Carpenter's Concertino for Piano and Orchestra with the University of Miami Summer Symphony Orchestra under the direction of John Bitter (shown with Miss Payne).

CHICAGO

■ The Chicago Symphony Orchestra's official opening of the 1954-55 season on Oct. 14 (the 50th in Orchestra Hall) will launch the most brilliant series of music events presented to Chicago audiences for many years. There will be interesting innovations, including the Chicago Symphony's four broadcast concerts for NBC; important premieres; first appearances here of Schwarzkopf, Furtwangler and the Berlin Philharmonic, the Concertgebouw Orchestra of Amsterdam, and London's Festival Ballet; and the return of many top-flight favorites.

■ After more than a decade, a resident opera company, the Lyric Theatre of Chicago, will stage eight operas in a three-week season of sixteen performances. Conductors for the season will be Nicola Rescigno and Jonel Perlea. The complete schedule of operas is as follows:

Nov. 1, *Norma* (Callas, Simionato, Picchi, Rossi-Lemeni, White, Lind)
Nov. 3, *Taming of the Shrew* (Thompson, White, Jordan, Lind, Gramm, Foldi)
Nov. 5, *Norma* (same cast as previously)
Nov. 6, *La Bohème* (Carteri, Prandelli, Lind, Tyers)
Nov. 6, Eve., *Barber of Seville* (Simionato, Simoneau, Gobbi, Rossi-Lemeni, Badioli, Kreste)
Nov. 8, *La Traviata* (Callas, Simoneau, Gobbi, Foldi, Lind, Assandri, Kreste)
Nov. 10, *Barber of Seville* (same cast as previously)
Nov. 12, *La Traviata* (same cast as previously)
Nov. 13, Mat., *Taming of the Shrew* (Thompson, White, Jordan, Lind, Gramm, Foldi, Brazzis)
Nov. 13, Eve., *La Bohème* (same cast as previously)
Nov. 15, *Lucia di Lammermoor* (Callas, Di Stefano, Guelfi, White, Assandri, Kreste)
Nov. 16, *Carmen* (Simionato, Picchi, Guelfi, Jordan, Assandri, Kreste, Lind, Badioli)
Nov. 17, *Lucia di Lammermoor* (same cast as previously)
Nov. 18, *La Tosca* (Steber, Di Stefano, Gobbi, Badioli, Assandri, Foldi, Brazzis)
Nov. 20, Mat., *Carmen* (Simionato, Picchi, Guelfi, Jordan, Assandri, Kreste)
Nov. 20, Eve., *La Tosca* (same cast as previously)

■ With Fritz Reiner beginning his second year as Music Director and Conductor, and George Schick his fifth as Associate Conductor, the Chicago Symphony will play, during its 64th season, 28 midweek concerts, 12 Tuesday concerts, 12 Young People's Concerts, 16 Saturday Evening Concerts (including the NBC broadcasts), and weekly telecasts (Wednesday evenings, 8 to 9, WGN-Dumont). Guest conductors, during Reiner's vacation absence, will be Joseph Krips, Bruno Walter, and George Schick.

■ Reiner will give the American premiere of Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra, and first performances here of works by Orff, Barber, Mohaupt, Randall Thompson, and Castelnuovo-Tedesco (Segovia will solo in this composer's Concerto for Guitar and Orchestra). Other works of more than routine interest are: Beethoven's Ninth Symphony; Richard Strauss' last scene from *Capriccio* and Four Last Songs, to be sung by Schwarzkopf; Prokofiev's Cello Concerto; Berlioz' "Harold in Italy," and Mahler's Second Symphony. Orchestra soloists include: Claudio Arrau, Nancy Carr, Robert Casadesus, Leslie Cha-

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bay, Ernst von Dohnanyi, Lukas Foss, Francescatti, Gieseking, Lois Marshall, Milstein, Jan Peerce, Schwarzkopf, Milton Preves, Irmgard Seefried, Segovia, Serkin, Siepi, Carol Smith, Janos Starker, Isaac Stern, John Weicher, and Frances Yeend. Choral organizations engaged are: The Concert Choir, Northwestern University Choral Union, and the Swedish Choral Club.

■ Soloists chosen for the Young People's Concerts, conducted by George Schick, include four pianists (David Pope, Joy Parducci, Raymond Schutt, Nancy Campbell); Patti Bing, soprano; and Connie Pat McElroy, cellist. Ruth Shalett, mezzo-soprano, and Jacqueline Willens, soprano, will sing the title roles in a scene from Humperdinck's opera *Hansel and Gretel,* to be presented in this series.

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■ Harry Zelzer, managing director of the Allied Arts Corporation, has announced four separate concert series —the 20th season of the History and Enjoyment of Music Series, the 10 annual subscription concerts of the Zelzer Concert Service. Mr. Zelzer is also co-ordinator of the Arion Musical Club in Milwaukee. The following artists and group attractions will appear on the combined series: vocalists Marian Anderson, Mattiwilda Dobbs, Igor Gorin, Jan Peerce, Elizabeth Schwarzkopf, Irmgard Seefried, Ferruccio Tagliavini, Richard Tucker, Leonard Warren; violinists Mischa Elman, Zino Francescatti, Heifetz, and Nathan Milstein; and pianists Wilhelm Backhaus, Clifford Curzon, Leon Fleisher, Gieseking, Malcuzynski, Rubinstein, Serkin, Solomon, and Alexander Uninsky. The Berlin Philharmonic under Furtwangler, the Concertgebouw Orchestra of Amsterdam under Van Beinum and Kubelik, the Detroit Symphony under Paul Paray, and the N. Y. Philharmonic under Guido Cantelli will make guest appearances this year. Among the group attractions will be the De Paur Infantry Chorus, I Musici, the Robert Shaw Chorale and Orchestra, the Salzburg Marionette Theatre, Yma Sumac and Company, the Vienna Choir Boys, and the Original Don Cossack Chorus and Dancers under Serge Jaroff, conductor. Special attractions are Anna Russell and Andres Segovia. Ballet groups include the Ballet Theatre, Jose Greco and Company, the London Festival Ballet, Jose Limon and Company, and the original Ballet Russe de Monte Carlo.

■ The Bertha Ott management announces one of the highlights of the season, the annual recital in Orchestra Hall (Mar. 1) by Myra Hess. Alyne Dumas Lee will also be presented by Miss Ott in the same hall on April 28. Other artists under the same management, who will be heard in Kimball Hall, include: pianists Leonard Ingram, Richard Wozny, Piggy Smith, Leon Kirkpatrick, and George Riabikoff; vocalists Charlotte Grantman and Jean Diamond (sopranos); Joseph Cole and Dale, Ronald Doss (tenors); violinist Anja Sinayeff; and winners of the Primary, Junior, and Senior divisions in the Society of American Musicians contest.

■ The Wickerham Concert Mgt. will present the Fine Arts Quartet in four concerts in Thorne Hall, and four concerts in Lutkin Hall, Evanton; the Musical Arts Piano Series, presenting Adele Marcus, Daniel Wayenberg, Willard Straight (winner of the MAPS auditions), Byron Janis, Leonard Pennario, and Grant Johannesen; and two concerts by the Quartetto Italiano (Nov. 5 and 6 in Thorne Hall). The latter program will open the Winnetka series, which will also feature Jose Greco, the Rabinofs, and Jose Limon. The first of a number of solo recitals to be given under the Wickerham Mgt. will be the piano recital of Norma Holmes on Oct. 27.

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■ Mrs. Otto K. Eitel, third-term president of the Chicago Chamber Music Society, has announced the opening of the Pro Musica Trio's season at the Arts Club on Oct. 13, 11:30 a.m. The 1954-55 season's Trio will consist of Nina Meserow Minchin, pianist-founder; Hugo Kolberg, violinist; and Carl Fruh, new cellist of the Trio. The Dec. 8 concert will be an evening affair at the Casino Club; Mrs. John Alden Carpenter will be program chairman for this meeting.

■ Alexander Tcherepnin's recent work, "The Lost Flute," for narrator and orchestra, was given its world premiere at the Peninsula Music Festival at Fish Creek, Door County, Wis., on Aug. 14 under the direction of Thor Johnson, who commissioned the work. Hsien Ming Tcherepnin was narrator, reciting the six Chinese poems which comprise the text in their original language.

■ George Schick returned Oct. 1 from summer conducting engagements abroad. He appeared as guest conductor of the Munich Philharmonic Orchestra (at the invitation of Fritz Reiger), and of the Radio Orchestras of Koln-on-Rhine, Hamburg, and Vienna. Works by the following ten American composers were performed on these programs: Aaron Copland, Robert Kurka, Felix Borowski, Howard Hanson, Arthur Foote, George Gershwin, Virgil Thomson, Henry Cowell, Samuel Barber, and Gian-Carlo Menotti.

■ The Society of American Musicians has announced the following schedule of dates on which Musical Arts Piano Auditions will be held: preliminary audition, Jan. 2, 1955, 1:00 p.m., Lyon & Healy Concert Hall; semi-final audition, Feb. 26, 6:00 p.m., Lyon & Healy Concert Hall; final audition, Apr. 16, 8:00 p.m., Kimball Hall. Winners will be awarded a paid engagement in the Musical Arts Piano Series to be held during the 1955-56 season in Orchestra Hall, Chicago, under the direction of the Mid-West Music Foundation, and an appearance with the Chicago Symphony Orchestra. Further information regarding the MAPS auditions may be had by writing Gustave Dunkelberger, Secretary-Treasurer, 5709 Dorchester Ave., Chicago 37, Ill.

■ Alice Riley, dramatic soprano and artist student from Harriet Case's studios at the Cosmopolitan School of Music, won the vocal solo competition of the 25th annual Chicagoland Music Festival in finals held before an audience of 80,000 persons at the Festival Concert held in Soldiers Field on Aug. 21. Raleigh Isaacs, lyric tenor, pupil of B. Fred Wise of the American Conservatory of Music faculty, was the winner in the men's division. Both artists sang on the Chicago "Theatre of the Air" radio program on Aug. 28, and appeared on the Ed Sullivan television program "Toast of the Town" on Aug. 29. Darice Richman, pupil of Rudolph Ganz, Class A piano solo contest winner, also appeared in Soldiers Field on the Festival Program.

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LOS ANGELES

■ Beethoven's Missa Solemnis, played by the Los Angeles Philharmonic Orchestra under Alfred Wallenstein's direction, with the Roger Wagner Chorale assisting, climaxed the 33rd Hollywood Bowl season of "Symphonies Under the Stars." The Philharmonic's conductor and music director, recently re-signed for the 1954-55 and 1955-56 seasons, had led the same work with the same forces in the spring of 1952, but this Bowl performance found his conception and power of integration considerably matured. Unfortunately, by building the chorus risers very narrow and high at the rear of the sound-shell, the chorus tone was so well focussed that in most sections of the amphitheatre the orchestra's sound seemed somewhat subordinate and even watery in texture. The steady soprano voice of Eileen Farrell dominated the singing of the other soloists —Katherine Hilgenberg, David Lloyd, and Donald Gramm—and David Frisina, who played the violin solo in the Benedictus. The discipline of the 150-plus singers recruited by Wagner bordered on the fantastic, though the high tessitura of the choral passages led to a slightly shrill tone in the soprano sections, while the altos often were not heard at all.

Of preceding Bowl concerts, last month's report stopped with the first conducted by William Steinberg. His second brought Bloch's declamatory setting of the Twenty-second Psalm, with its rich, highly charged orchestral frame. Robert Merrill was the splendid soloist, being also heard in several admirably sung arias. Steinberg also programmed Beethoven's Fifth Symphony—which was given a somewhat perfunctory reading, possibly due to rehearsal limitations—and Paul Ben-Haim's "Fanfare for Israel," a conservative processional despite its dissonances.

For as yet unexplained reasons, Mexico's Carlos Chavez was temporarily denied an entry permit to this country for his Bowl appearance. But his concert—probably the single best of the season—made the trouble it took to get him here well worth it. The solo weak point of the program was Mischa Elman's playing of the Mendelssohn Violin Concerto, but much of his poor intonation could be justifiably pardoned due to the excessively damp atmosphere that night. Apart from the concerto, and his own wonderful orchestral transcription of a Ciacona by Buxtehude, Chavez built his concert around three ballet suites: his own "HP" (horsepower), Stravinsky's "Firebird," and Ravel's "Daphnis and Chloe" (No. 2). Under his galvanizing direction the orchestra perked up surprisingly and played with a remarkable summertime homogeneity. Chavez' leadership of these works showed his keen appreciation of the way in which flexibility of color and expression must be aligned (but not chained) with rhythmic impetus.

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The outstanding singer of the summer was unquestionably soprano Inge Borkh, whose fantastic range, consistency of support, dramatic expressiveness, and flawless enunciation made her singing of arias from *Salome, Turandot,* and *The Consul* unforgettable. Kurt Herbert Adler, artistic director of the San Francisco Opera, was her podium partner. Though Miss Borkh drew the smallest audience of the season, she unquestionably had the most overwhelming ovation in ratio to numbers present.

The pair of programs led by Pierre Monteux were less rewarding than some had hoped. His interpretation of Brahms' Second Symphony seemed unduly contemplative, while the Academic Festival overture had the rheumy reminiscence of an old grad attending a 50th reunion of his college class. Vera Franceschi's playing of the Schumann Piano Concerto revealed her as a performer who avoids stage frills and concentrates on musicianship and mature expressiveness. In his accompaniment to the Schumann and in Debussy's "Afternoon of a Faun" Monteux redeemed himself.

For his second soloist he had the still artful, but considerably less than agile or true-voiced, Lily Pons. The all-French program had more than its share of jaded small works, but there were some gems among them. The preludes to the four acts of *Carmen* were set forth without distracting eccentricities in rhythm or thickened colors, while the interludes from Debussy's "Pelleas and Melisande" had a bewitchingly fey quality which was enhanced by the open-air performance.

The 33rd Hollywood Bowl season ended with a total attendance of more than 250,000—or better than a 10,000-per-concert average. This was the highest total and best average since the halcyon postwar years of 1945 and 1946. Though the Saturday night pops concerts still foot the bill for the serious Tuesday-Thursday series, more "regulars" seem to be in a mood to attend the "Symphonies Under the Stars." However, a word of warning to music director John Barnett, manager William Severns, and Mrs. Norman Chandler, president of the Bowl Association. This returning interest will not continue if the Tuesday-Thursday series becomes "watered" by such pops-type events as "Family Night." True, this drew 17,000—but it was not "Symphonies Under the Stars" fare, and cheated regular ticket holders for the serious symphony series.

■ The Greek Theatre series, managed by James Doolittle, had two more ballet events after the sensational second-season success scored by the New York City Ballet Company, whose version of "The Nutcracker" could have run a solid month. Jose Greco's troupe held forth for a week before audiences entranced by the incisiveness and variety of their dancing and production, and the artistry of their costuming and lighting. And thousands of faithful devotees were attracted by two poorly planned recitals by Alicia Markova, assisted by Milorad Miskovitch. Miss Markova does herself an artistic disservice by such ventures; it is better to remember the way she soared, than to see her skim the ground in such commercialized catering.

A week of *Carmen,* starring Gloria Lane, but artistically and vocally stolen by Yola Casselle as Micaela, was followed by a glorious produtcion of *The Mikado,* directed by Martyn Green. Where *Carmen* was an overpretentious hothouse bud, *The Mikado* was a miracle of business, timing, fine singing, and stylized zest. Three viewings did not pall its humor, its pace, or its music. Martyn Green's Ko-Ko, Delos Jewkes' Poo-Bah, and Tudor Williams' Mikado made a titillating triumvirate whose vocal address, flawless diction, and business-minded action made their scenes exemplary. Stephanie Augustine and Burl Dean Smith were the lovers, while Grace-Lynne Martin, Melton Moore, and Dorothy Hohmann also merited notice. Vickie Vale's voice, unfortunately, could not match her dramatic impact as Katisha.

C. SHARPLESS HICKMAN

(C. Sharpless Hickman, Musical Courier's *Los Angeles reviewer, has been named music critic of the Pasadena* Star-News, *succeeding Charles*

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D. Perlee. Mr. Perlee's increased editorial responsibilities on the paper were the reasons for his giving up the critical post he has held for several years. Mr. Hickman's appointment will still permit him to represent the Courier *in the Los Angeles area, and to serve as field representative for the City of Los Angeles Bureau of Music.* Ed.*)*

Bidu Sayao (third from right), at a reception following her concert in Pendleton, Oregon, is shown with members of the Pendleton Civic Music Association executive committee. To the left of Madame Sayao is Ted Roy, president of the Association, and J. G. Kepley, vice president; and on her right, Mrs. Ted Roy and Mrs. H. S. McKenzie. Seated at the table is Mrs. Bert McDonald.

Pompeo Conducts Own Works

Conductor-composer Maestro Giovanni Pompeo led the Pompeo Symphony Orchestra in a performance at Monterey Park Bowl (Calif.) Aug. 15. The diversified program offered selections of Mozart, Rossini, and contemporary composers, including several original works by Maestro Pompeo. The concert was presented by the Monterey Park Memorial Bowl Association in cooperation with the Musicians Association, Local 47, AFM.

University of Michigan Concert Series Announced

The University Musical Society of the University of Michigan will present the following artists and attractions during the 1954-55 season: Roberta Peters (Oct. 4); Eleanor Steber (Oct. 10); Societa Corelli (Oct. 15); The Boston Symphony under Charles Munch (Oct. 20); The Concertgebouw Orchestra of Amsterdam under Eduard Van Beinum (Oct. 27); The Cleveland Orchestra under George Szell (Nov. 7); Jorge Bolet (Nov. 15); Leonard Warren (Nov. 21); Robert Shaw Chorale (Dec. 6); the Vienna Choir Boys (Jan. 16); Isaac Stern (Feb. 10); Zino Francescatti (Mar. 7); The Berlin Philharmonic Orchestra under Furtwängler (Mar. 15); Walter Gieseking (Mar. 22); and The New York Philharmonic-Symphony under Mitropoulos (May 22). This is the first American tour for the Berlin Philharmonic, and the first coast-to-coast tour in 21 years for the New York Philharmonic.

The University Choral Union will perform Handel's "The Messiah" on Dec. 4 and 5, with the following soloists: Lucine Amara, soprano; Lillian Chookasian, contralto; Charles Curtis, tenor; and Donald Gramm, baritone. Lester McCoy will conduct.

Details of the May Festival (May 5-8) will be announced later.

PORTLAND, ORE.

■ During last spring a major community effort saved one of the medium-sized symphonies of this country, the Portland Symphony Orchestra. The Portland group has had a chequered history for over half a century, with suspensions, cooperative compensation for its musicians, and curtailment of its operations from time to time. The most recent financial crisis grew out of an accumulated deficit of some $35,000, and was aggravated by the heavy cost of conducting an unsuccessful ballot campaign for tax support in the spring of 1952.

Following the example of the Detroit Symphony, which secured 34 pledges of $10,000 each for three years, the Portland Symphony is signing up its industrialists on a more modest scale of $1,000 for each of three years. Once the Symphony deficit is cleared from the books, the Directors hope to obtain more than half of the Orchestra's Maintenance Fund needs from such underwriting. The remainder will come from individual contributions ranging from $1,000 down on an annual basis.

For the coming season the Portland Symphony will operate on a budget of just under $150,000 of which $65,000 must be raised in contributions; the remainder is expected from ticket sales, broadcasts, and benefits. The Orchestra will play ten subscription concerts and two extra concerts in the city's public auditorium; a season ticket subscription of 2,000 is anticipated. In its second season under guest conductors, the Portland Symphony will feature Carlos Chavez, Theodore Bloomfield, Russell Stanger, Igor Stravinsky, Thomas Schippers, Enrique Jorda, and Boris Sirpo on the podium; soloists will be Solomon, Eugene Istomin, and Astrid Varnay.

In addition to its regular concerts at the City Auditorium, the Orchestra will play several out-of-town concerts, and will appear on three Pacific Coast network broadcasts for the Standard Oil Company of California.

■ Oregon's only opera company, the Portland Civic Opera Association, presented Mozart's *Don Giovanni* at the Portland Civic Auditorium on Sept. 24, starring Salvatore Baccaloni, Metropolitan Opera basso-buffo, as Leporello; Jerome Hines, Metropolitan baritone, as Don Giovanni; and Ellen Faull, dramatic soprano, as Donna Anna. Supporting singers, from Portland and other Oregon cities, were David Johnson, Dean Lieber, Robert Leppert, Evelyn Phillips, and Sally Peabody.

Leonard Warren (standing), accompanied by Norman Dello Joio at the piano and members of the Boston Symphony, rehearses for the world premiere (South Mountain, Pittsfield, Mass.) of Dello Joio's "Lamentation of Saul." Commissioned by the Coolidge Foundation, the work uses a text by D. H. Lawrence based on the Biblical account.

Podium Appointments

Robert Whitney, conductor and musical director of the Louisville Philharmonic Society, has announced the appointment of Sidney Harth as assistant conductor. . . . Ralph Hunter, director of the Men's Glee Club at Radio City Music Hall and former assistant choral conductor at the Juilliard School of Music, has been appointed choral director of the Collegiate Chorale for the 1954-55 season. He replaces Robert Shaw, the Chorale's founder and conductor, whose heavy touring commitments with his professional group prevent him from continuing in the post. . . . At a dinner scheduled for Oct. 4 in the Williams Club, the Mendelssohn Glee Club of New York will greet its new conductor, Emerson Buckley, who succeeds Mr. Ladislas Helfenbein as the Club's 13th conductor. . . . The M-G-M Studio music department announces that Walter Ducloux has been engaged as musical director, conductor, and technical advisor for *Interrupted Melody*, the film story of Marjorie Lawrence, which will go into production early this fall. . . . Fritz Mahler has been re-engaged as musical director and conductor of the Hartford Symphony. . . . Anshel Brusilow, one of the country's foremost young violinists and conductors, has been named concertmaster and assistant conductor of the New Orleans Philharmonic-Symphony Orchestra. . . . Ernst Gebert has been re-engaged for his sixth consecutive season as conductor of the Inglewood Symphony of California. . . . Jacques Singer has been engaged as musical director and conductor of the Corpus Christi Symphony Orchestra.

THE PHILHARMONIC-SYMPHONY

"New York's Own" and the Nation's Oldest

"The history of the Philharmonic is the history of music in America."

By BETTY RANDOLPH BEAN

WHEN the Philharmonic Society gave its first concert in April, 1842, railroads had been in operation between New York and Philadelphia for only three years. This year, at the end of its 113th season, the Orchestra will spend five weeks on wheels, covering thousands of miles to fill 31 engagements in 29 cities on its first transcontinental tour in 34 years. It is a far cry from the year 1921 when America's oldest orchestra went barnstorming across the country on a 10-week tour of 70 concerts for both children and adults, under Josef Stransky and Henry Hadley, having already completed a 2-week tour in the East during the regular season. In those days, although orchestras toured more frequently and farther, with the less strenuous "home season" and the far lower costs involved, their travels were considerably more precarious both weatherwise and moneywise.

Financially, on the Orchestra's tour scheduled for the spring of 1955, the Society hopes to break even, although with the present high costs of touring many traveling orchestras and troupes end in the red. The 1921 tour hit some pretty dark moments, due not only to the general economic depression, but also to some of the advance arrangements which turned out to be rather "flexible." Yet, according to the records, the terms in general averaged about $500 higher than any American orchestra had secured at any time on an extended tour, and there was no comparison between the number of guaranteed contracts for this tour and those secured for any other symphonic orchestra tour booked out of New York or Chicago.

In the years since that phenomenally long tour, the Orchestra has continued to travel, as it has since the turn of the century, but rarely for longer than two weeks at a time. The two outstanding exceptions to this were the Philharmonic-Symphony's memorable European tour under Toscanini in the Spring of 1930 (23 concerts in 15 cities in France, Switzerland, Italy, Austria, Germany, Hungary, Czechoslovakia, Belgium, and England), and the Orchestra's second journey across the Atlantic to Edinburgh in 1951 (the first American orchestra invited to appear at the Edinburgh Festival). Fourteen concerts were given at the Festival, with Bruno Walter and Dimitri Mitropoulos sharing the conducting honors. On its most recent tour the Orchestra, under its Musical Director Dimitri Mitropoulos, spent two weeks on a spring journey through the South, where they were greeted by sold-out houses and "rave" notices. In Lexington, Ky., they drew an audience of 14,000. In Birmingham, Ala., they outdrew the Dodgers, who were playing an exhibition game with the Braves that day!

Since the days of the Orchestra's early tours, music and music management have developed not only nationally and internationally, but on the local level, and the hazards of tours do not read like a suspense story, although any artist will tell you there is adventure still to be had. Music, in fact, has established roots so far-reaching that *Life* magazine in its current international edition (Oct. 4, 1954), which devotes considerable space to a music feature, states that serious music, "considered as an industry, ranks among the top ten American industries in volume of business," with a box-office attendance of 35,000,000 and an income of $50,000,000 as compared to baseball with an attendance figure of 15,000,000 and box-office receipts of $40,000,000.

When the Philharmonic-Symphony takes to the road this year, it can proudly count among its progeny 971 symphony orchestras across the country, to say nothing of additional offspring in the form of 15,000 amateur student symphony orchestras. When the renowned music critic James Huneker wrote some years ago, "The history of the

Philharmonic is the history of music in America," he epitomized not only the orchestra's years of uninterrupted music-making since 1842, but its pioneering courage which has made it a leader in establishing musical tradition, and in presenting from its earliest days new music along with the standard repertoire. The courage which has kept it intact through adversities while other orchestras have come and gone has been the inspiration of newer symphonic groups in other communities. From "New York's own" it has grown to a beloved national institution.

Perhaps the greatest single factor in this national interest has been the weekly sunday afternoon broadcasts over CBS Radio, which this year enter their 25th season. On Oct. 5, 1930, the N. Y. Philharmonic-Symphony started its long affiliation with CBS Radio, bringing to millions of radio listeners throughout this nation and Canada the great music and musicians that New Yorkers may hear in Carnegie Hall. With only a handful of stations for the first broadcast, the number of participating stations has grown to almost 200. On Oct. 10, 1954, CBS Radio commences its 25th broadcast season. Last year, a monthly audience of over 11,800,000 listeners heard this great orchestra broadcast from the stage of Carnegie Hall. In fact, approximately as many people hear the orchestra during a *single* broadcast as have heard it in Carnegie Hall since the founding of the Philharmonic-Symphony in 1842!

Founders of the Philharmonic-Symphony Orchestra (1842): *seated left to right: L. Spier, H. C. Timm, and Daniel Walker; standing, C. Brannes, J. Noll, Theodore Eisfeld, and C. Pazzaglia. Brannes and Noll were directors; Eisfeld, conductor; Pazzaglia, music librarian; Timm, second president; and Walker, treasurer.*

Since the earliest days of its broadcasts, the Philharmonic has consistently won a top place in annual radio and symphony orchestra polls. Last year it was awarded a special citation by the N. Y. Music Critics' Circle. The latest recognition came early this year when Ed Murrow devoted his CBS Television program "See It Now" to the Philharmonic-Symphony.

On Oct. 7, the N. Y. Philharmonic-Symphony Orchestra will again open its 28-week season of concerts at Carnegie Hall. Again the Society's concerts will provide a focal point in the musical and cultural life of the nation, furthering the aims set forth succinctly by the founders of the Society in the prospectus for the Philharmonic Society's 30th season: "The aim and object of the Philharmonic Society has been, from its first organization in 1842, to develop and cultivate the taste of the community for Classical Music of the highest order."

Among the highlights for the current season are: the premiere in the Western Hemisphere of Dmitri Shostakovich's 10th Symphony, which will be given on the opening programs of the Orchestra's second week; the world premiere of Vittorio Rieti's Concerto for Cello and Orchestra, which will be performed by Raya Garbousova under the direction of Dimitri Mitropoulos; the world premiere of Villa Lobos' Cello Concerto, with Aldo Parisot, Brazilian cellist, making his Philharmonic debut under Walter Hendl, who returns to the Philharmonic-Symphony which he left as Assistant Conductor to become Musical Director of the Dallas Symphony. Also scheduled is the American debut of the renowned Italian pianist Pietro Scarpini, who will appear with the Orchestra in November; and the Philharmonic debut of Van Cliburn, brilliant young American pianist who this year won the Leventritt award.

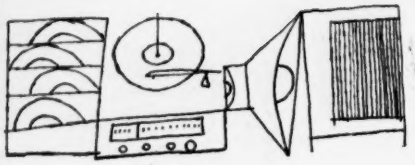
This season two outstanding artists will celebrate special anniversaries with the Philharmonic-Symphony. On Oct. 21-22 Robert Casadesus will perform with the Orchestra Beethoven's "Emperor" Concerto and Mozart's "Coronation" Concerto, thus crowning the 20th anniversary of his debut with the Philharmonic in 1935 under Hans Lange. In January, Nathan Milstein will celebrate the 25th anniversary of his debut in this country with the Philharmonic-Symphony Society, and Walter Gieseking will make his first appearance with the Orchestra since before the War.

An outstanding list of other soloists will appear with the Orchestra in addition to the following conductors who will appear during the current season: Bruno Walter, George Szell, Guido Cantelli, Andre Kostelanetz, Richard Rodgers, Franco Autori, Walter Hendl, and Wilfrid Pelletier.

Major events will be the opening concert performance of Act I from Richard Wagner's *Die Walkeure*, with Astrid Varnay, Ramon Vinay, and Luben Vichey as soloists, and conducted by Dimitri Mitropoulos. Later in the season Brahms Requiem will be heard under Bruno Walter, with Irmgard Seefried and George London as soloists. Guido Cantelli will conduct Verdi's Requiem, with Herva Nelli, Claramae Turner, Richard Tucker, and Jerome Hines as soloists. The culmination of the Orchestra's season in New York will be a performance of Beethoven's Ninth Symphony under Mitropoulos, with Frances Yeend, Martha Lipton, David Lloyd, and Mack Harrell as soloists. The Westminister Choir will participate in the Brahms, Verdi, and Beethoven performances.

As New York has drawn to it the leading minds and talents in all fields, so the Philharmonic-Symphony has provided for its audiences over the years the outstanding musical artists as they have emerged throughout the world. During its more than a century of continuous activity, Philharmonic-Symphony audiences have heard an enviable list of conductors direct one of the world's great orchestras. Glancing over the orchestra's programs of the past 50 years or so is to read through a veritable "Who's Who in Music."

Today the N. Y. Philharmonic-Symphony is generally recognized as the "Dean of America's great musical institutions," having built without interruption over 113 years the greatest traditions for musicians and music-lovers. Commenting on one of the recent milestones of the Philharmonic-Symphony Society, *Life* Magazine wrote: "This magnificent orchestra, through influence and longevity, has achieved a unique position as the greatest single institution in musical history."



HI FI AND MUSIC

By EDWARD TATNALL CANBY

Cactus Into Diamond

ALMOST everybody with a phonograph has heard of diamond needles by now. When they first appeared (for the general public, that is), before the Second World War, most of us were still using the old-fashioned kind of instantly removable "universal" needle that came in "loud," "medium," and "soft." Most of them were steel, though some people swore by tungsten or chromium. They were eminently suitable for beach phonographs and barn dancing because, no matter how worn they were, you could always get one more playing.

Diamond needles appeared at a time when connoisseurs of phonograph music were wild about cactus and fiber. Cactus needles (thorn), which could be sharpened and resharpened with a handy little sandpaper gadget, was soothing for aesthetic sensibilities because they just *couldn't* scratch and they *did* produce a "mellow" tone (minus all the highs, of course). The sophisticate's answer to the rabble's crude steel needle, it was a *must* for collectors of classical music. (The Princeton University record library specified "No Steel Needles" for its loaned records, and even went so far as to provide free cactus points.)

Diamond needles were first packaged in handsome jewel cases and magnificent counter displays, and sold for a commensurate sum—do I remember a price of $60? Just about as practical a luxury for cactus users as a diamond-encrusted can-opener! And we stuck to our cactus needles because we couldn't understand how a surface that was too hard to be scratched could possibly be superior to one that was too soft to scratch.

In 1940 I compromised by buying a sapphire needle (about $10) after vainly trying to persuade a large class of college girls to change needles after every record (of mine) that they played in the music study. The prospect of thousands of plays without wear (that's what I'd been told) was too inviting. But one day I discovered that the sapphire was missing from the shank. The students had apparently been using it in this fashion (it was going full blast when I arrived) without even noticing that anything was wrong. That ended my experience with jewel points—except in radio studios, which used tiny permanently installed diamond points in professional record-playing equipment ($100 a pickup)—until after the last war.

The end of the war brought about a basic revolution in pickup arms—the lightweight arm and the tiny stylus. These two inventions made it practicable at last to use jewels in home phonograph equipment. The new pickup "heads" weighed only a fraction as much as the older ones, and if they were occasionally dropped no great damage was done either to the record or the point. Furthermore, we had been thoroughly confused as to the relative amounts of record wear resulting from jewel, cactus, and metal needles.

It is true that cactus needles would not scratch or chip or dig holes, and that, by filtering out all the tones above a certain frequency, they did remove a lot of objectionable needle hiss and musical distortion. These advantages they enjoyed over metal needles, which passed along all the hiss and distortion they caused. But a soft metal needle would at least conform itself to the shape of the record groove if for any reason it had become ragged, whereas the early sapphire or diamond needles, if reinserted at a different angle in the pickup arm, would slice up dozens of records before the point wore down sufficiently to fit its new position. With the latest jewel needles, things are better all round. In the first place, they are fixed in one position by special mountings; no turning is possible. Since you change needles so infrequently, you aren't likely to mix old needles with new. Even a serious scratch is minimized because you would actually have to bear down on the pickup arm to do any serious damage. (A quick slide usually leaves a non-sounding scratch or, at worst, a slight tick.) Major damage to the new plastic records is more often the result of handling away from the machine—from grit and dirt ground into the plastic surface. But the most important advantage of the new jewel needles with respect to surface wear (which still surprises many people) is that the mirror-smooth surface of the jewel causes far less friction than even the cactus point, and does not begin to show wear for a much longer time.

Fortunately, cactus and other soft points can't be used at all with microgroove discs, since the point won't track. But metal points—relatively soft as compared with jewel points—are still used despite the serious microscopic damage (enormously magnified by present-day phonograph reproduction) they inflict on records. Even sapphire, one of the hardest of substances, is only good for a short time—if you play many records, perhaps a few weeks or a month. Diamond, the hardest of all substances, is 80 times as hard as sapphire and will seldom last less than a year. Moreover, diamond is less vulnerable to damage by chipping than sapphire. In terms of record mileage, diamond styli are by far the cheapest points on the market. Their high initial cost should not frighten you; you are merely paying in advance for long service.

Don't use diamonds in the old-style twist-a-screw pickup that comes minus a needle. It is not safe, and the arm is too heavy for the hard jewel point. Don't use a diamond for old-style records if you play mostly LP and 45 discs; get a sapphire for 78, and a diamond for microgroove. (You can buy this combination in numerous pickup models.) But if you have any doubts at all about your sapphire needles after a few months—LP or 78—by all means buy diamonds. Don't even consider "precious metal"—the most expensive of all points—unless you are willing to change points every week or so. Worth it?

MUSIC AND MANNERS

at Home and Abroad

By EUGENE ORMANDY

UPON my return from a summer of conducting abroad, I was immediately barraged with such questions as: what orchestra do I consider the finest in Europe? How do the musicians there compare with those in our own orchestras? What kind of programs does the general public like? And how do audiences react at the concerts?

Some such queries, particularly those about the relative rank or rating of the many fine orchestras abroad, I cannot answer directly, for among the several outstanding orchestras I have had the pleasure to conduct, each has some particular features which merit praise, and as a guest conductor who works with them only a few days, I could do none of them justice by singling out any one as the best.

What about the quality of European musicians? In most cases they are very fine and well trained. I find that certain variations from one country to another can often be traced to the training available. Such variations confront many conductors in our own country, for the developing of fine orchestral musicians and principals is a universal problem, but in observing these variations in different areas I was forcefully reminded how important have been the teaching efforts of many of our leading musicians.

What about concert programs for the European public? I find that there are the usual so-called conservative audiences who, like our own, will listen to the music of Beethoven, Brahms, and Tchaikovsky any number of times and love it. There are also the progressive groups who will not accept anything composed before 1920. For these people there are special series of concerts given by the modern music societies.

I am sometimes asked about the various festivals which have become so much a part of the summer musical scene abroad. The usual festivals consist mainly of well-known works, with one or two important contemporary symphonic, operatic, or concerted works added. The programs are rarely made by the conductor, but rather by the "Music Chef," who has a position which is unknown in America. In our country the head of a symphony orchestra is the music director, who has full charge of personnel and programs. Abroad the conductor performs the works selected for him by the "Music Chef" or a committee, while we are accustomed to combining the duties of music director and conductor in a single individual who plans and executes the programs.

In the festivals, of course, such a procedure is very important, for there are many conductors and soloists, and each wants to play the works he enjoys most. In such cases the committee outlines the plans for the festival; and then engages the artists it believes would be best for the various works. The individual who coordinates the details then serves in somewhat the same capacity as our music directors with their respective orchestras.

Another important difference between our music festivals and those abroad is the considerable amount of government support in the form subsidies which the European festivals receive. Many of the orchestras, incidentally, enjoy the same kind of financial aid in their regular seasons, whether through municipal support or as instruments of the government-owned broadcasting systems. This enables them to engage expensive artists and yet keep the ticket prices within modest limits. The familiar advantages and disadvantages of subsidies are apparent: organizations dependent on such support are not as free to choose performers as are American groups, but they need not worry constantly about expenses and the annual campaign to keep the deficit within manageable limits.

I am sometimes asked also about audience reactions to concerts abroad. I believe the European public is no different from our own in their love of the great masterworks, but there are certain customs of audience behavior which differ from country to country on the continent, and from what we regularly experience at home. For instance, in Holland the audience rises in appreciation if the concert is good; in Austria and Germany they *"bravo"* and even stamp their feet in what seems to the uninitiated an almost superenthusiastic demonstration. The custom of emphasizing approbation with the feet also extends further north; in the Scandinavian countries the public, usually remaining seated, will stamp its collective feet and clap its hands in rhythm (or perhaps one should say in unison) as a sign of favor. If they are excited the tempo of the rhythmic applause increases. The orchestras there also give the conductor what could be called a "tush" if they like him.

We have a rule in the Philadelphia Orchestra that no flowers are to be presented to artists on stage, but in Europe there seem to be no such restrictions, and beautiful bouquets are showered upon artists and conductors. I have been told by those who have toured in the Orient that this is a widespread custom there also. In Europe, flowers are often thrown from the balcony — a practice that would be difficult if not impossible in many of our larger concert halls. Fortunately I am not troubled with the pollen count in the summer, but I can imagine that an artist with rose fever would find it a serious occupational hazard abroad!

THE INTERNATIONAL SCENE

Finale from Liebermann's Penelope—*". . . heartfelt, intense, and avowedly pathetic music . . ."*

SALZBURG

■ A tradition, not more than five years old, decrees that the city of Mozart and Reinhardt shall present the world premiere of a contemporary opera during the annual Festival. The first of these—*Danton's Death,* by the youthful Gottfried von Einem—was followed in successive years with works by Carl Orff, Benjamin Britten, Boris Blacher, and Frank Martin. Last year the sensationally publicized *The Trial* by von Einem (now chief musical adviser on the Salzburg Festival Committee) drew the attention of the musical world upon the composer. This year the Swiss Rolf Liebermann, distinguished composer and head of the Radio Beromünster, was honored with a performance of his new opera, *Penelope.*

Liebermann calls his work an *opera semiseria,* leaving it to the listener to decide whether its lyric, tragic, or comic aspects have influenced the composer most strongly. I would advise any audience to read Heinrich Strobel's libretto before attending a performance. In certain respects the libretto seems to be sheer nonsense. Like many contemporary musicians, Liebermann is attracted by the ancient Greek myths and yields to the temptation to elucidate one of them in his own personal, modern fashion. The story of the faithful wife who awaits the return of her wandering spouse, as told by Homer, is staged on two different platforms. On one stage, Penelope is presented with her insistent wooers, her somewhat infantile son Telemachus, and the proper Greek entourage of servants and friends; on the second stage, an analogous adventure is repeated in the setting of our own post-war era. In this action, Penelope, an Italian Marquesa, has been waiting seven years for her husband, who has been held prisoner in a Russian camp. The two stories are intertwined through a constant doubling of scenery—the Ithaca palace and the modern Tuscan country home. Their outcomes are very different, however. The Marchesa, modern Penelope, has to suffer three great shocks—first, when she hears that her husband has been liberated; again, when she hears that he died on the way home; and finally, when the man to whom she has for years given her love because "the call of life has been stronger than loyalty to the memory of the deceased" commits suicide when faced with the loss of his beloved. Her classic counterpart lives until the moment when the "Divine Sufferer" Odysseus returns, rescued and redeemed, to take her back in his arms. In these final scenes, illustrated with a heartfelt, intense, and avowedly pathetic music, one regrets that Liebermann lacked the breath—or the courage?—to imbue his work with a genuinely tragic style.

In the face of such gifts for dramatic musical expression, one is somewhat ill at ease whenever the serious beauty of the story is interrupted by empty comic episodes. Liebermann-Strobel, like many modern composers who enjoy reviving figures from the *Commedia dell'Arte,* do not hesitate to provide three suitor-comedians (one of whom stutters) to break up the action with futile, though well-constructed, comic trios. Telemachus' coloratura aria in which he tries to dissuade the suitors from annoying his mother (to the text "I don't understand my Mummy") seems no less offensive than the village Mayor's buffo aria announcing the return of the prisoners (to behind-the-scenes Boogie Woogie characterizing the joyous event). (By the way, tape recording of this Boogie Woogie is delivered by the publishers with the score of the opera.) These objections, however, cannot obscure the superior aptitude of Liebermann in the serious element of this *semiseria.* A master in writing for voices, he seems to have captured, particularly in the choral work, the rhythms of the original Odyssean verse. He knows how to build to a climax in arias as well as

ensembles, and he is capable—a truly rare accomplishment nowadays — of writing impassioned love duets that are neither unctuous nor cacophonic. Despite a complicated harmonic structure (bold bitonalities linking together tetrachords of different keys), the score is accessible to trained ears. A thoughtful balance of well-modelled arias, recitatives, quartets, and other ensemble numbers, a transparent orchestration, and the pleasant conciseness of the opera (two hours) contributed to the great success of the first night. Although the impressive choir finale will contribute enormously to the future success of this work on novelty-hungry stages, one wonders whether the total effect of such a complex work will not be considerably marred by performances less perfect than this one. George Szell's admirable conducting, Oscar Fritz Schuh's exquisite staging, Caspar Neher's superb scenic designs, and an outstanding cast joined in a production hardly to be surpassed anywhere. Christl Goltz sang the title role with exceptional skill, and Kurt Böhme's interpretation of the suffering Odysseus was particularly notable for its emotional strength. The young and brilliant soubrette, Anneliese Rothenberger, deserves opportunities to display her talent in parts more rewarding than the one assigned her in this work, Telemachus.

While such excursions into contemporary music certainly attract newcomers to Salzburg, more familiar works have not been neglected. A fascinating performance of Richard Strauss' *Ariadne* was enhanced by an incomparable trio of soprano leads—Hilde Guedon, Lisa Della Casa, and Irmgard Seefried. A revival of Weber's *Freischütz,* however, although conducted by Furtwängler, seemed to bear out the contention that the romantic operatic repertoire is less palatable to modern audiences than either classical or modern works. *Don Giovanni* and *Cosi fan Tutte,* conducted by Furtwängler and Karl Böhm respectively, completed this year's opera series.

■ Of the imposing array of prominent conductors appearing at Salzburg—Hans Knappertsbusch, Edwin Fischer, Guido Cantelli, Dimitri Mitropoulos, and George Szell—only the two last named were bold enough to include contemporary works on their programs. Mitroupolos, feted at two concerts on his triumphal return from a tour of Germany, scored a particular personal success by leading a one-hour master class for conducting at the Mozarteum.

■ There were a number of solo recitals by Nathan Milstein, Yehudi Menuhin, Geza Anda, and others, as well as first-rate chamber music concerts. The Ballet of the Vienna State Opera presented an interesting program featuring Honegger's "Danse des Morts" (choreographed by Margarita Wallmann) and Max Reinhardt's "Everyman" (held over for the 33rd season, and performed for a capacity audience on the famous open-air stage in Cathedral Square). Mozart's music —opera, concerts, chamber matinees, serenades, church services, lectures, and discussions—invariably offered to satisfy the musical hunger of old-fashioned Salzburg pilgrims, helps this enchanting city to maintain its privileged position in festival-ridden, musically overfed, summerly Europe.

GISELLA SELDEN-GOTH

GERMANY

■ To report on the world premiere of Krenek's new chamber opera *Dark Waters,* which the composer himself conducted at the Darmstadt Landestheater, is by no means a very gratifying task. The shotgun story of a rather enigmatic girl, appearing on the deck of a dubious boat, the captain of which hopes to make a big fortune by smuggling a mysterious something across an equally mysterious border (it never becomes clear what all the ballyhoo of Krenek's own libretto is aiming at), seems more a relict from the Twenties and early Thirties than a symbol of our time, which Krenek likes to read into it. His stock characters hardly show the "simple and genuine emotions" he mentions in his program notes. He has not succeeded in breaking up their stereotyped formulas by providing them with a sort of metaphysical background (this, undoubtedly, was what he intended), nor by treating them in a lighter, satirical manner. Both tendencies are in the libretto, but neither predominates, nor do they blend so as to make the work a modern variation of *dramma giocoso* (to my mind such an attempt would have been ideally suited for this story).

The musical solution Krenek has to offer is no more convincing. The best parts of the score are some saucy tunes he has invented for the two gangsters, exhibiting such a youthful freshness that one cannot blame him seriously for their insolence. But the more ambitious numbers fail to captivate the ear. Clean and competently written, the opera never really comes off. I very much hope that *Dark Waters* was intended only to sharpen Krenek's pen for his bigger undertaking: a new opera treating the problem of how to defend the freedom of the mind against its suppressors, in which Socrates is the main character.

■ From Darmstadt to Augsburg. The latter city has a truly wonderful open-air theater of dimensions which ask for operatic cinemascope productions. I imagine that *Forza del Destino* and *Aida* (with Lenora Lafayette in the title role) have received there all the grand style they need. The production of *Rienzi* I happened to chance upon was highly enjoyable because the director made full use of the possibilities of the vast space. It was an

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oversize production — but Wagner in his first real opera *is* oversize, in his libretto as well as in his music. If *Rienzi* is a mass-opera, Intendant Hans Meissner realized that it required the Cecil de Mille touch to make it fully successful. He chose to let Wagner the dramatist triumph over Wagner the composer, a decision outrightly damnable with Wagner's mature works, but the only one which can instill new life into the veins of this blood and thunder work. I must say that I immensely enjoyed this naive work and I urgently recommend to American visitors of next year's festivals in Bayreuth, Munich, or Salzburg, to make a short stop at Augsburg to see this performance.

■ The special event of the Munich Festival — offering the "Ring" conducted by Knappertsbusch, Pfitzner's *Palestrina*, as well as Mozart and Strauss operas—was the new production of Hofmannsthal-Strauss' *Woman Without a Shadow*. This rarely performed work—written after *Ariadne auf Naxos* and premiered 1919 in Dresden—suffers from Hofmannsthal's libretto. It is so overburdened with ambitious but purely abstract ideas, that it never really comes to life. The story deals with a woman who has to undergo many trials before she acquires full human status—symbolized in the possession of a shadow. This is a sort of fairy-tale mystery, but unfortunately on a much more intellectual basis than, say, the *Zauberflöte*. In spite of the splendor of Strauss' melodic invention and masterful instrumentation, one feels already after the first act so exhausted from the strains of following the authors on their very intricate paths that it seems impossible to endure the whole three acts in one evening. With Leonie Rysanek, Marianne Schech, Hans Hopf and Josef Metternich this was a feast of voices. It was also a feast of loudness thanks to Rudolf Kempe's basic misconception of Strauss. Rudolf Hartmann was the director.

Two other Munich productions, only loosely associated with the Festival, but nevertheless very interesting to all music-lovers, were offered by the Residenztheater and the Theater am Gärtnerplatz. The former had a new mounting of *A Midsummer Night's Dream*, with Orff's so wonderfully text-timed music, and at the latter I spent one of the gayest nights I remember in my experience as a theater-goer — an Offenbach triptychon, made up of his *Engagement Under the Lantern*, *The Magician of the Regiment*, and *The Island of Tulipatan*.

HORST KOEGLER

TORONTO

■ The Toronto Promenade Symphony Concerts concluded their 21st annual season of summer concerts at Varsity Arena on Sept. 23. The concerts are sponsored by the Toronto Musicians Association (Local 149, A.F. of M.) with the support of the Canadian Broadcasting Corporation, the latter buying the time for broadcasting and televising purposes. This joint sponsorship is, to my knowledge, unique for this continent. The University of Toronto, who own Varsity Arena, make it available at a reduced rate. Although the 2,000 average attendance at the 17 weekly concerts is a far cry from the 1930s when Reginald Stewart was the "proms" permanent conductor, it nevertheless shows a marked improvement over the last few years. With two exceptions the policy this year was to employ Canadian soloists and conductors for the concerts. The orchestra, for the most part players from the Toronto Symphony Orchestra and the CBC Symphony, showed a marked improvement over the group assembled last year.

■ Among the recitals held at the Royal Conservatory Summer School was a joint recital by Alexander Schneider, violinist, and Glenn Gould, pianist. Schneider was in his usual excellent form in the Bach Partita in D Minor (unaccompanied). The Beethoven Sonata in C Minor (Op. 30, No. 2) and the Brahms Sonata in G Major were given spirited performances. Collaboration between the two artists was, on the whole, brilliant.

■ Dr. Heinz Unger, recently returned from conducting engagements with the Vancouver Symphony Orchestra and the Winnipeg CBC Orchestra, is again guest-conducting, this time the Argentine State Radio Orchestra in Buenos Aires, where he will conduct all of the Beethoven symphonies.

EZRA SCHABAS

VANCOUVER

■ Vancouver, Canada's third largest city, is very fond of opera, as was shown by the crowds that attended the University of British Columbia opera-workshop production in late August of *The Marriage of Figaro* under Nicholas Goldschmidt. Don Garrard (Figaro), a native of Vancouver, has not, as yet, acquired the true Mozart style. Karl Norman (Bartolo), also of Vancouver, was excellent.

■ On Sept. 27 and 28 the Northwest Grand Opera Association, only permanent opera company on the West Coast, returned to Vancouver for the third season, presenting *Carmen* and *Madama Butterfly* in the 1900-seat Strand Theatre. Regina Resnik of the Metropolitan Opera starred as Carmen, with Robert Rounseville of the New York City Opera as Don José, and Edwin Dunning as Escamillo. Tomiko Kanazawa, the celebrated Japanese Cio Cio San, starred in *Madama Butterfly*, supported by Gabor Carelli and Fran Valentino, both of the "Met."

The Northwest Grand Opera, headquartered in Seattle and conducted by Eugene Linden, is operated on a non-profit basis and supported by music lovers in Seattle, Portland, Tacoma, Vancouver, and Victoria. They use an orchestra of 30, the Company consisting of 65 artists gathered from Pacific Coast towns, and imported stars of the Met and other opera companies.

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Three Musketeers of the "Met" swear eternal fidelity with crossed swords—or is it table knives? (Left) Cesare Valletti, tenor, recent guest at the Holland Festival. (Center) Cesare Siepi, basso, just returned from the Verdi (Angel) recording sessions in Italy under de Sabata, and playing the lead in the Harmony color film version of Don Giovanni. *(Right) Fernando Corena, re-engaged for his second season at the "Met," back in the U. S. after numerous buffo roles in Italian opera houses.*

LONDON

■ The Diamond Jubilee Season of the Henry Wood Promenade Concerts at Albert Hall are a strong attraction this season. Five different orchestras are participating—the B.B.C. under Sargent, the L.P.O. and L.S.O under Cameron, the Hallé under Barbirolli, and the R.P.O. under Beecham (making his first appearance at these concerts). On the opening night the concert began with Henry Wood's arrangement of the Trumpet Voluntary; Eileen Joyce played the Third Piano Concerto of Prokofieff; and Sidonie Goossens was soloist in the Concerto for Harp and Strings by William Alwyn. The programs listed for the season include all the Beethoven, Brahms, and Sibelius Symphonies, and numerous other standard works—including the five Beethoven piano concertos and several Wagnerian excerpts (for which some of the Bayreuth artists will come to London). In addition, there will be more than 30 works not previously heard at these concerts, several of them entirely new.

Space permits only brief mention of a few particularly interesting features to date: Britten's "Spring" Symphony; two works for harmonica and orchestra (a Romance by Vaughan Williams, and a Concerto by Malcolm Arnold) superlatively played by Larry Adler; and an Elgar-Holst evening during which Edmund Kurtz, the American cellist, played the Elgar Concerto with remarkable virtuosity, and Sargent obtained a most impressive reading of Holst's complete "Planets" Suite.

■ At Sadler's Wells Theatre, the Ballets et Choeurs Basques Etorki made their London debut in a short season, providing an original and most delightful ensemble. Specializing in traditional songs and dances of the Pyrenees, the interpretations of the group are marked by an enchanting grace and skill. The one-man band accompaniment consists of a pipe and tabor played by Polentzi Gezela.

■ A season of Viennese Operetta was presented at the Stoll Theatre (originally Hammerstein's Opera House) in German by a company which included singers from Vienna, Munich, and elsewhere. The opening work was *Wiener Blut,* Johann Strauss's last operetta (completed by Adolf Müller), which is unfamiliar to British audiences, though it contains much of Strauss's best known and most delightful music. With the exception of Karl Terkal, one of the leading tenors of the Vienna State Opera, who sang with real distinction, the voices of the remainder of the company did not rise above the operetta standard, though their versatility and teamwork were admirable. A small but efficient British orchestra was conducted by Dr. Wilhelm Schonherr. The other works in the repertoire were Kalman's *Czardas Fürstin* and Lehar's ever-popular *Lustige Witwe.*

■ The eighth annual Edinburgh Festival opened in the customary manner with a service of praise and Thanksgiving in St. Giles' Cathedral. An estimated quarter of a million visitors will have visited this beautiful city before the season terminates. Two visiting orchestras played during the opening week—the Stats Radio Fonen from Denmark, and the Orchestre National de la Radio Diffusion Français. The Danish orchestra under Erik Tuxen commenced their program appropriately with Carl Neilsen's gay little overture to his second opera *Masquerade,* and in the second half gave a vivid and arresting interpretation of Prokofieff's Fifth Symphony. The French orchestra was under the conductorship of Charles Munch, whose sympathy with the music of his own country is well known and was exemplified in a tense and exciting reading of the Second Suite from Roussel's ballet "Bacchus and Ariadne." His choice of Saint-Saens' dull and uninspired C Minor Symphony, however, was hard to understand. On the previous evening the Scottish National Orchestra and Edinburgh Choral Union gave an impressive performance of Schoenberg's early and rarely played "Gürrelieder" conducted by Karl Rankl. It demands large forces, and the music, which owes something to *Tristan,* is warm, lush, and romantic, vastly different from the later Schoenberg both in character and conception. The excellent soloists were Sylvia Fisher, Constance Shacklock, and William Herbert.

A feature of this Festival is the commemoration of the 25th Anniversary of the death of Diaghilev, and the Sadler's Wells Ballet performed three of his most famous ballets—"La Boutique Fantasque," "Le Tricorne," and "L'Oiseau de Feu," the last named being an addition to this

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company's repertoire. Fonteyn (who had been coached in this particular role by Tamara Karsavina, the original exponent), Beriosova, Ashton, and Somes danced the leading roles.

Opera at the Festival was again provided by the Glyndebourne Company, who brought with them a virtual novelty, a revival of Rossini's neglected opera *Le Comte Ory*. The plot is frivolous and wildly improbable, but producer Carl Ebert extracted every ounce of fun contained in it. Musically it represents Rossini at his best, and with Vittorio Gui as conductor, full justice was done to its beauty. The leading part of Adele was taken by Sari Barabas. The remaining operas were *Ariadne auf Naxos* and *Cosi*, both of which were played at Glyndebourne this summer.

ARTHUR NOTCUTT

Philippa Duke Schuyer, the exciting 22-year-old American pianist, made a brilliant South American debut Sept. 6 at the Teatro Opera in Buenos Aires, playing the Saint-Saens Second Concerto and the Gershwin Concerto in F under the baton of Carlos F. Cillario. A recital at the Teatro Colon, radio and TV appearances in Argentina, and recitals in Uruguay, Brazil, and Chile are scheduled in her tour of the continent. Press notices in Central America and Europe have noted her musical sincerity and prodigious talent. Philippa herself says, "One of the best things about a musical career are the wonderful people you meet." Apparently, the admiration is mutual.

MELBOURNE

■ Americans visiting Australia sometimes show considerable surprise at the extent of our musical life, and when one remembers how far we are from the centers of the musical world, it is perhaps something to wonder at.

Although Australia is a country approximately the size of the United States, its population is only about the same as that of New York City, somewhere between eight and nine million (the latest census, taken this year, has not yet been published), with a majority of the people crowding into cities. Sydney and Melbourne, for example, each have between one and two million inhabitants, yet these two cities each support symphony orchestras of world standard, and the same is true of Adelaide, Brisbane, Hobart and Perth, though to a lesser degree. The musical life of Melbourne, my home city, is typical of other cities.

To begin with, take the Victorian Symphony Orchestra (V.S.O.). About 30 years ago it was not a very large, nor very good, orchestra. (There had been orchestras before, but none of a permanent character.) Professor Bernard Heinze (now Sir Bernard), Ormond Professor of Music at the Melbourne University Conservatorium, was appointed conductor, and quickly improved the quality of the playing. For the first season the subscribers numbered 68, but after a few years, when the list had grown considerably, the A.B.C. took over the concerts. With the consequent increase in funds available, much became possible that the earlier sponsors had been unable to tackle, and the orchestra continued to grow and improve under such famous conductors as Beecham, Harty, Klemperer, Schneevoigt, Kubelik, Szell, Sargent, and many other guest conductors.

The Melbourne Town Hall holds roughly 3,000 people, and there came a time when the number of would-be subscribers nearly doubled that figure, so it was decided to repeat each concert. Later still it was found necessary to play each program three times in order to accommodate all who wanted to hear it, and for the last few years, with the subscribers' list in the neighborhood of 10,000, there have been four concerts in place of the original one, but two different programs are now given, though all are under the same conductor and with the same soloist (if any). While much of this growth of interest in orchestral music is no doubt due to radio and the phonograph, a great deal of it can be directly attributed to Sir Bernard Heinze.

When he returned from his student years in England and Europe (and service in the British army during the First World War), and was appointed Ormond Professor, Sir Bernard's first plea was "Give me the children." Against a certain amount of opposition he gained his point, and began giving Schools' Orchestral Concerts. It was a very short time before the doubters admitted that he had been right; one only needed to watch the rapt look on the eager faces of his young audience as he spoke to them—not down to them nor above their heads, but *to* them—and then played the music he had been telling them about, to know that he was, as he had promised, building audiences for the future. Of course not all the children who went to those Schools' Concerts have grown up to become regular concert-goers, but it is remarkable the number of subscribers who gained their first insight into the joys of orchestral music at them.

Another outcome of that appeal to children is the series known as Youth Orchestral Concerts. Shortly after the war ended Sir Bernard was spending a weekend at his seaside house, about 35 miles from Melbourne, and some young fellows who were camping a little further down the Bay called on him and said: "You know, you're a fraud. You told us at the Schools' Concerts that music would be a joy for us all our lives, but now we can't get in to your concerts—they're all booked out by regulars, and there's no room for us." That set Sir Bernard thinking, and he approached the A.B.C. with a suggestion, the result of which was this series of orchestral concerts at very low prices, and limited to an audience of young people between the ages of 15 and 25. These Youth Orchestral Concerts, with the same conductors and soloists that appear for the regular ones, wherever possible, form a bridge between the children's concerts and the more-or-less formal atmosphere of the so-called Celebrity Season, and so successful have they become that now they, too, each have to be played twice.

There came a time when Sir Bernard found that his arduous duties as head of the Conservatorium prevented him from giving as much attention as he felt should be given by a conductor to an orchestra, and since then the V.S.O. has had several resident conductors, Galliera and Castro each for two years, and this year Walter Susskind, who recently married a Melbourne girl and has now been re-appointed for a further two years. In addition, this season we have had Jorda and, once again, Galliera as guest conductors from overseas. Eugene Goossens, resident conductor of the Sydney Symphony Orchestra (S.S.O.) and Sir Bernard have also both directed several concerts. In November an exchange of orchestras has been arranged between Sydney and Melbourne. The ninth series of four concerts in Sydney will be given by the V.S.O., under Susskind, and Goossens will bring the S.S.O. here for our 9th series. It will be the first time these two groups of players have changed places, and in view of the long-standing rivalry between the two major cities of the Commonwealth, audiences in both places are looking forward to making comparisons.

At very long intervals of time we have had visiting opera companies from abroad, but apart from these and occasional amateur attempts, the only opera we see is provided by the National Theatre Opera Co. This organization only functions for one short season of six or eight weeks each year, though, when it does, its productions are generally on a high level—better than many I have seen in England. One of the main difficulties is the dearth of good orchestral players.

Most of the best ones are bound by contract to the A.B.C., and so are unavailable except sporadically, which is no good for an opera company. The A.B.C. does make the V.S.O. available to the National Theatre for its one season, with most gratifying results. For it should be borne in mind that Australia is a home of good voices—they almost grow on gooseberry bushes—so there is never any lack of trainable singers, as well as a goodly number of trained ones. Two other disadvantages under which we labor are, first, a lack of tradition (Australia is still a very young country), and secondly, the fact that any opera singer of real capability has to go abroad to earn a living, since the chances here are so limited. For this reason London is crowded with Australian singers; it is said that there is hardly a performance at Covent Garden or Sadler's Wells, not to mention the provincial companies, in which there is not at least one Australian in the cast. An Elizabethan Theatre Trust has been formed in commemoration of the Queen's visit this year, and it is hoped that something definite in the way of a more or less permanent opera may be evolved. But that is still all very much in the lap of the gods.

JEFFREYS SCHEREK

DECEASED

■ FRIEDA LEVINGER, nee Sauerbach, Sept. 8, age 83. Born in Hessen, Germany, she had lived in America for the past 14 years and was a familiar figure in concert hall and opera audiences. Her vivid interest in music carried her nightly to important recitals and performances, this being a habit which she continued until the last days of her long life. She is survived by her sons, Dr. Henry W. Levinger, Chief Critic and Editor of *Musical Courier*, and Paul Levinger.

■ LANSING HATFIELD, star of the Broadway stage and radio, and formerly on the Metropolitan Opera roster, in Asheville, N. C., Aug. 24, age 44. His Metropolitan contract was won through the "Auditions of the Air" in 1941. Stage engagements included *Rio Rita, Rose Marie, Show Boat, Apple Blossom Time*, the musical version of *Rain*, and *The Devil and Daniel Webster*. The Telephone Hour and major network programs made the bass-baritone known to music lovers throughout the country.

■ MSGR. LICINIO REFICE, Italian composer-conductor, collapsed while conducting his opera *Cecilia* in the Municipal Theatre of Rio de Janiero, Sept. 12, and died shortly afterwards. He will be remembered as a visiting conductor who recently brought the Roman Singers of Sacred Music to this country for a good-will tour sponsored by an interfaith committee of Catholics, Jews, and Protestants. For some years he taught at the Scuolo Pontificia in Rome; since 1911 he had conducted the cappella Liberiana in the Vatican Chapel of Santa Maria Maggiore. His sacred opera *Cecilia* was premiered at the Teatro Colon in Buenos Aires in 1934.

■ A notice from Sydney, Australia, informs *Musical Courier* of the death of ELIZABETH CLARA PLUMMER of Double Bay. Miss Plummer was for many years a correspondent for this magazine.

■ CLARK E. SNELL, minister of music at First Lutheran Church, Oklahoma City. Associated for some years with the music department of Oklahoma City University, his activities included teaching as a visiting professor at the University of Oklahoma and in his own voice studio. He was music director of Temple B'nai Israel and a member of Phi Beta Kappa and Sigma Chi.

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HERE and THERE

Newest recruit for the operatic stage, Joseph Gimma, Jr., will appear with his primadonna mamma, Licia Albanese, as the child "Trouble" in Madama Butterfly *at the "Met" this season. Licia spent part of the summer in Italy recording* Manon Lescaut *for RCA Victor with the Rome Opera Company, and undoubtedly rehearsing her gifted son for the gruelling engagements ahead.*

Anna Russell, popular concert comedienne, accompanied by her manager, Eastman Boomer, embarked on the Queen Elizabeth *on Sept. 1 for a tour of Europe. Miss Russell will perform for GI audiences in London, Paris, Rome, and Florence before returning in October for performances with the New York Opera Company, and in November with the N. Y.-Philharmonic-Symphony.*

■ **Astolfo Pescia,** noted New York voice teacher, stopped off at several cities en route to his Naples summer studio to visit old friends and former pupils. In Lisbon, the former King Humbert II of Italy welcomed him as the former singing teacher of the youngest member of the Royal House, Princess Mary of Savoia. A trip to Barcelona brought a round of visits with opera personalities at the Liceo Theatre, where Mme. Olga Pescia had sung for several seasons. Visits to Genoa and other Italian cities ended at Naples, where teaching will keep Maestro Pescia busy through October, when he will head once more for New York.

■ We submit herewith — somewhat abashed, to be sure — a note we received from **Frances Yeend's** publicist, Alix Williamson, correcting an amusing tid-bit from Miss Yeend which we passed on to you last month in this column:

DEAR MARY:

Tut-tut! You, above all people, should know that Brangaene is hardly a role for the lyric soprano of Frances Yeend; and that Miss Yeend, who has performed with more symphony orchestras than any other contemporary song star and under virtually every ranking conductor of the day, would hardly be the one not to recognize the name of Erich Kleiber!

The story which I passed along to you and which you passed along to the world . . . was brought back from abroad by Miss Yeend, but concerns a young contralto who shall, under the circumstances, be nameless.

ALIX B. WILLIAMSON

DEAR ALIX:

Vacation is a costly thing, god wot —with apologies to the poet, and to Frances for the inexplicable mix-up which named her heroine of the printed tale rather than the witty narrator. My alibi: I was a thousand miles away when somebody dropped the "form" on its head.

Yours in grief,
MARY C.

P.S. My "tuts" were also loud and deep.

■ Out at Jones Beach, where the "Arabian Nights" made the summer resplendent with pageant and song, Lauritz Melchior admitted "having a wonderful time," but did not add "wish you were here," as almost everybody within traveling range *was*. On one of the few rained-out evenings (of course that was my night), we went visiting back stage, having gone

"Divine Lily" in The Garden of the Gods Club at Colorado Springs, where she vacationed for a brief spell after her appearance at Colorado's Red Rocks, and before her final summer outdoor appearance at the Hollywood Bowl. After a short stay at her new Palm Springs home, Miss Pons will begin her annual transcontinental tour, and will later appear at the "Met."

under the lagoon and up many stairs and around and about until we found the great tenor in his luxury dressing-rooms. "They really have treated me like a Sultan," he said delightedly. So we chatted on this and that until Mrs. Melchior (Kleinschen) told the story of the time when first she and Lauritz were planning to get married. Her father was a bit perturbed, having no opinion of the earning capacity of singers and especially that of a young tenor with his career still ahead. So she enquired of Melchior "Do you have any contracts?" "Yes," he answered, "I have a contract with *Musical Courier*." Fine, thought Kleinschen, "One contract, we can start from there. It was only after reading the contract that I discovered *we* had to pay *them*. Some wedding present that was!" Well, Kleinschen, we have a suggestion. How's about another to celebrate our anniversary?

OPPORTUNITIES

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"WHAT SHALL I TEACH?"

By
GEORGE
MacNABB

George MacNabb, artist-teacher on the faculty of the Eastman School of Music for the past 25 years, is an outstanding speaker on down-to-earth aspects of everyday teaching problems—most of which apply equally to all instruments and voice. He is the author of a widely used book on piano pedagogy and teaching materials, and is a regular contributor to Etude *music magazine.*

"WHAT shall I teach?" This is an age-old question every teacher asks himself from time to time. Stimulating as it is to continually expand one's teaching repertoire, it is all too easy to get into a fur-lined rut, teaching the same music over and over, year after year.

There are really only two aspects to teaching: *how* to teach and *what* to teach. The selection of teaching materials is a problem that each teacher must solve for himself. Building a large, sound, and workable teaching repertoire demands exhausting hours of work; the time actually spent in teaching is but a small part of the whole job of teaching. Selecting the right materials is no easy matter. Of the vast amount of material on the market, it is shocking to discover how much of it is inferior. Nevertheless, the quality of music suitable for teaching is steadily improving, perhaps as a result of the many workshops, seminars, summer school pedagogical courses, etc., that are being attended by larger groups each year. At any rate, teachers are demanding better things, and the publishers are satisfying the demand.

There is a technic of selecting materials. Perhaps a few "dont's" are in order first. *Don't* rely on your own playing repertoire; it will spread itself thinly over a large class of students of various ages, talents, and grades of advancement. *Don't* select materials and music from publishers' catalogues without a thorough knowledge of the value of the materials for the needs of your students. A selected list is valuable only because the compiler has sifted the good from the bad. But you must know the music yourself if it is to be of any value for your teaching problems. *Don't* be guided solely by the publisher's designated grade in selecting materials according to difficulty. Why? Because there is no uniformity in the grading systems used. Some publishers use a 1 to 10 grading system, others a I to VII grading system. Still others list materials under VE (Very Easy), E (Easy), ME (Moderately Easy), etc. The French system uses Très Facile (Very Easy), Facile (Easy), etc. A piece graded 10 by one publisher would be graded VII by another. Moreover, there is no agrement as to what constitutes difficulties in each grade. (Let me suggest that you establish clear aims for each stage of progress. These aims will, of course, change as your experience increases, and to suit the physical and emotional variants in different students. Diagnose your students' immediate and prospective needs with great care.) Perhaps it is just as well that there is no universal criteria for grading, because in the final analysis it remains for the teacher to do his own syllabus and grading; and grading is a matter of personal reactions, experience, and study.

Here are some things to consider when examining music for teaching purposes. Is it good music? All good music is good teaching material, though it must be used at the right time and for the specific needs of each student. Always look for music that fits the needs of the student. Why teach a certain touch form, and then select material which does not contain that touch form? Choose music that will develop the musicianship of the student. Furthermore, I think the *look*, the visual appeal of the music, is important. Publishers, realizing the value of visual appeal, are bringing out materials with gay, bright-colored covers and exotic designs.

I am often asked: "What beginners book shall I use?" It is a difficult question to answer. Since there is no perfect beginners book, I would say: "Select the best one you can find, use it, and then add to it the best ideas from many beginners books which you have studied. Choose one that is attractive, concise, and musically distinguished, and one that develops technic slowly but surely."

Because modern piano action demands greater physical effort than did the early keyboard instruments, a beginners book should make full use of the freely moving arm in the development of technic and the production of tone. At the same time it should develop finger action, finger

clarity, facility, and control. And I would suggest that as soon as possible you augment a beginners book with as much other material as the student can cope with. It is deadly to stay in one book for a year of study. This is my chief objection to "First Year Books," "Second Year Books," etc. While they may contain some very good materials, they are confining for the student, and for the most part obviate thinking and ingenuity on the part of the teacher.

Although there is not an abundance of music by the Great Masters suitable for the early grades, you will discover that there is much more than you realize if you make an effort to look for it, and it should be presented as soon as the student is technically and musically able to handle it. The benefits are incalculable. Every student should be brought up on a diet of Bach. His music forms the basis for all music study because it requires an absolute synchronization of all musical and physical details. I would be wary, however, of giving Bach's "Inventions" prematurely. If the "Inventions" are assigned before the student is ready for them, he becomes discouraged and associates Bach with drudgery and defeat.

If a student is to make any considerable progress in his piano study he should have a balanced diet. Mozart will develop clarity, taste, style, and proportion. Beethoven will develop dynamics, contrast, impulsiveness, expansiveness, and abandon. Use Schumann for imagination, poetry, interweaving melodies, and bass lines (how deceptively easy some of Schumann is, but how difficult!). Chopin's music will develop sensitivity of shading and rubato, though I would be very cautious about assigning Chopin too early. All students want to study his music long before they are ready for it.

There are excellent materials by the "Lesser Masters" —Burgmuller, Clementi, Dussek, Heller, Reinecke, and many others—which provide a technical foundation for study of the Great Masters. Schumann once said, "All good music has good teaching value," and someone else has aptly said, "A Bach fugue a day keeps bad taste away."

A balanced musical diet should include study of contemporary music. Many teachers, students, and audiences are prejudiced against contemporary music. Success in teaching this music depends first of all upon the teacher's ability to perform it. Aaron Copland says that any teacher able to teach Bach and Beethoven is fitted to teach contemporary music. Do not dismiss contemporary music until you know exactly why you like or dislike it. I would select contemporary music with the same care and discrimination I use in selecting Classical and Romantic works. Moreover, I would introduce it early—as soon as the student is capable of playing it. If you use the simplest contemporary music at first, it will not sound so strange to the student. When his ears have become attuned to its dissonance you can introduce him to the more difficult and complex music in this idiom. There is no good reason why a student's horizon should stop at the door of the 20th Century. If you delay the study of contemporary music until the student is advanced, he may be unable to cope with its idioms and complexities. Moreover, because of the delay he may have strong prejudices which could have been overcome by earlier presentation.

Until recently, contemporary composers did not display much interest in writing for young people. As a matter of fact, it is not easy to write good music for young students. But contemporary composers are realizing how much they can help the musical growth of our young people by composing music specifically for them. Some of the finest music for children has been written by Bach, Mozart, Bartok, and, among contemporaries, Ernest Bloch, Paul Chancellor, Norman Dello Joio, David Diamond, Eliot Griffis, Howard Hanson, George McKay, John LaMontaine, Burrill Phillips, Paul Sifler, and many others.

I want to stress here the great teaching value of ensemble music. In many instances it affords an introduction to music not originally written for the piano—transcriptions of symphonies and organ music, for example. Ensemble playing aids the student's sense of rhythm, coordination, and cooperation; develops the habit of listening to other instruments; creates a feeling for balance and orchestral effects; and offers the student an opportunity of studying the construction of various musical forms.

I am frequently asked: "Which do you consider of greater importance—the musical or the technical value of a piece?" The answer is unquestionably "the musical value." Technic is not mere finger fluency; it includes all the phases of pianism. Interpretation is the major difficulty in any piece—the ability to project the musical expressiveness of a work. Someone once asked a great teacher: "How much technic do I need?" The answer was: "Enough so you can forget about it."

The ability to play a piece of music in the correct tempo is, of course, essential before one can interpret correctly. If a student cannot play a piece at the speed indicated, he is not yet ready for the piece. I am not referring to personal variations of tempo—playing a piece slightly faster or slower than the prescribed tempo—but rather to performances many times too slow. The *right tempo* is an important consideration in grading and selecting materials. You might consider an Adagio easy because it is played slowly, which is true so far as the notes are concerned. But correct poise, repose, phrasing, tone quality, interpretation, abandon, and control in an Adagio can be far more difficult than a brilliant Rhapsody. It takes more musicianship to play well a "deceptively easy" piece of Schumann or an Adagio of Mozart than it does to carry off a display of pyrotechnics.

Teachers who have lowered or discarded their ideals by indulging the whims of musically uneducated parents are contributing to the inadequate preparation of the many students who each year enter our music schools and the music profession. Many of these students have not the slightest idea of correct touch, tone, phrasing, interpretation, tempo, form, construction, or style. Their taste is deplorable, and their repertoires unbalanced. To a large extent, these defects can be traced back to improper selection of teaching materials. Our responsibilities as teachers, therefore, are serious. Let us hold our ideals high regardless of the cost, which, I assure you, will never be an uneasy conscience or sleepless nights.

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SCHOOL NEWS

By GID W. WALDROP

Robert Snell Blake has been named president of the Art Publication Society, to succeed his father, the late J. P. Blake, Sr., founder of the Society. The younger Blake, formerly executive vice president, has been with the organization for 34 years. The Society publishes educational music and music textbooks for schools, colleges, and private teachers throughout the world, and sponsors the Progressive Series plan of music education. Such famous musicians as Leopold Godowsky, Josef Hofmann, and Leo Sirota have contributed to this curriculum of graded music study.

FACULTY APPOINTMENTS

■ The appointment of Dr. Manus Sasonkin of Flushing, N. Y., to the faculty of the St. Louis Institute of Music has been announced by John Philip Blake, Jr., President. Dr. Sasonkin will teach music theory in the graduate school. He holds bachelor and master of music degrees from Yale University School of Music, where he studied composition and theory with Quincy Porter and Paul Hindemith. He obtained his doctor of philosophy degree from the graduate school of Boston University, where he studied musicology with Paul Geiringer and orchestration with Gardner Read.

■ Newton Strandberg, nationally known piano recitalist, has been appointed teaching associate in piano at Northwestern University, from which he received his master's degree. Previously he has taught at Denison University and Howard College.

■ Julian Bern, Lithuanian-born pianist, has been appointed to the staff of the Cornell College Conservatory of Music. Mr. Bern will take over the piano class of Miss Helen Venn, who retired from the Cornell faculty this past year after many years of service.

■ Clyde H. Keutzer, visiting professor of music at the University of Oregon, has ben appointed director of the Hartford School of Music to succeed Ward Davenny, recently named head of the Cleveland Institute of Music. Dr. Keutzer was graduated from the University of Chicago, where he received a bachelor of philosophy degree. He received his master of arts degree from Columbia University, and his doctorate in music from the University of Oregon.

■ Miss Peggy Ann Ramstad, graduate of the Minneapolis College of Women, has been appointed instructor in music in the campus school at Western Michigan College of Education, Kalamazoo, Mich.

■ Dr. Oscar Wagner, for many years Dean of New York's Juilliard Graduate School of Music, who in the past few years has been teaching artist students and professional pianists in Los Angeles, recently joined the music faculty of the University of Utah, Salt Lake City. By the terms of his agreement with the University, Dr. Wagner will also continue his music activities in Los Angeles, dividing his time between the two cities. At the University Dr. Wagner will teach advanced piano, musical literature, and master classes.

■ The Minneapolis College of Music announces nine new faculty members for the fall season: Edouard Marquis Blitz, member of the Minneapolis Symphony Orchestra, and for four years first cellist and soloist with the New Orleans Summer Pops Orchestra; Mme. Metzger Ziegler, singer and vocal coach; pianists Ruth Gilombardo, Selma Nelson Holter, Kenneth Peckman, and Ethel Stormo; Max Metzger, bassoonist; Earl E. Turnblad, instructor of brass instruments; and James Peterson, violinist.

■ Bruce Tolbert of Parkersburg, W. Va., has been added to the voice and choral department at Butler University's Jordan College of Music. His background includes voice teaching and choral directing at the University of Mississippi; Ohio University, Athens; Bowling Green State University, Ohio; and in the public schools of Parkersburg, W. Va.

■ Roger Goeb, who has just completed his Fourth Symphony, will teach composition and related subjects at Stanford University, Palo Alto, Calif., this fall. Mr. Goeb's Third Symphony, recently recorded by Leopold Stokowski, is scheduled for performances this season in Paris, London, Amsterdam, and Brussels.

■ Boston University President Harold C. Case and dean Robert A. Choate have announced several appointments and promotions on the faculty of the new school of fine and applied arts, music division.

Daniel Pinkham, well-known harpsichordist and teacher, has been appointed teaching associate in harpsichord. At present on a European concert tour, he has frequently toured in the United States and South America and has been assisting artist with the Boston Symphony Orchestra and other noted ensembles. Mr. Pinkham has appeared on the Boston University recital series and on several programs over the University's radio station WBUR-FM. A resident of Cambridge, Mass., Pinkham received his bachelor's and master's degrees from Harvard.

Promoted in academic rank are Miss Wilma Thompson, from instructor to assistant professor in voice, and Leon Tumarkin, from instructor to assistant professor in piano.

George T. Wein, well-known jazz artist, has been appointed lecturer on the history and evolution of jazz.

Raphael Bronstein, famed violin teacher and former assistant to the late Leopold Auer, has been appointed visiting professor of violin, and will teach every other week during the academic year.

Associate Professor of Music Lee Chrisman, who has directed the Boston University Band for the past year, has been named chairman of the department of music education.

■ Warren F. Wooldridge, assistant professor of music at Indiana State Teachers College, Terre Haute, will join the faculty of the University of Wisconsin School of Music as instructor this fall. Wooldridge, who will teach voice and direct the men's chorus, has already been scheduled for several major appearances on the campus as tenor soloist.

■ The Minneapolis College of Music announces the re-engagement of Hermann Herz, director of the Duluth Symphony. In addition to an evening opera class, Mr. Herz will direct the college orchestra.

Joyce Westrom Hilary, pianist and organist, also joined the Minneapolis faculty this fall. She received her training at Juilliard and the University of Wisconsin, and for several summers has been official accompanist at the Pierre Monteux Conducting School in Hancock, Maine.

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■ Three additions to the faculty of The Mannes College of Music have been announced by Dr. Felix Salzer, executive director of the school. They are: Alexander Williams, clarinetist; Vladimir Graffman, violinist; and Benjamin Garry, clarinetist and saxaphonist. Also returning to the school after a year's leave of absence are Bohuslav Martinu, teacher of composition, and Frances Dillon, teacher of piano and pedagogy.

■ The Cosmopolitan School of Music, Chicago, announces that Harry T. Carlson has been added to the staff of the school. Mr. Carlson, Director of the Swedish Choral Club, will direct an oratorio class in the fall semester.

■ Henri Temianka, concert violinist and leader of the Paganini Quartet, Harvey J. Olnick, musicologist, and Leslie Holmes, baritone, have been added to the staff of the Royal Conservatory of Music of Toronto. Mr. Temianka, who will divide his time between the Paganini Quartet and the Conservatory, has appeared as soloist with major symphony orchestras in the U.S. and Europe, and has taught at the University of California at Los Angeles, the Aspen Institute, Brigham Young University, and the National Music Camp at Interlochen, Mich. Professor Olnick was formerly on the faculties of Columbia University and Vassar College, and recently concluded two years in Europe studying under a Fulbright grant. Mr. Holmes returns to Canada after many years in England both as a prominent recitalist and a member of the faculty of the Royal Academy of Music in London.

James Dixon Appointed to Conductor's Post

James Dixon was recently appointed conductor of the State University of Iowa Symphony Orchestra. A pupil of Dimitri Mitropoulos, Mr. Dixon has appeared several times as piano soloist under Mr. Mitropoulos' baton. After his graduation from Iowa State University, Mr. Dixon was in the Army as conductor of the 7th Army Symphony Orchestra in Germany, a touring ensemble which played concerts and operas all over Western Germany. On the strength of Mr. Mitropoulos' recommendation to the Chief of Staff in Washington, and based on the great success the orchestra enjoyed with the German public and press, it has been made into a permanent organization.

Gershwin Scholarships Established

Two scholarships, in piano and violin, have been established by Ira Gershwin in the name of his brother, George Gershwin, at the Music School of the Henry Street Settlement. The scholarships are a tribute to the role played by George Gershwin during the early years of the Music School.

Northwestern Adds Harpsichord Course

The Northwestern University music school this fall will inaugurate a course of study in harpsichord leading to the degrees of bachelor and master of music. Used in the course will be a new concert harpsichord recently acquired by the music school. The instrument was built by John Challis of Detroit, recognized as America's outstanding maker of harpsichords.

Also offered will be a course in harpsichord literature which will be open to the general public. The class will study the style and ornamentation of 18th-Century music as applied to performance of various instruments. Keyboard literature of the Elizabethan composers Froberger, Scarlatti, Handel, Rameau, J.S. Bach, C.P.E. Bach, and Haydn will be played and discussed. In charge of instruction will be Dorothy Lane, associate professor. Miss Lane has appeared numerous times with the Chicago Symphony Orchestra and in concerts throughout the Midwest and at Aspen, Colo.

Special Woodwind Scholarships Offered at Juilliard

Special scholarships in flute and oboe are being offered this fall at Juilliard School of Music, it was recently announced by Mark Schubart, Dean. These awards, which are for tuition, are designed to give promising young flutists and oboists the opportunity of pursuing the complete curriculum at the School with advanced study in flute under Julius Baker, Arthur Lora, or Frederick Wilkins; or in oboe under Harold Gomberg or Lois Wann. Students awarded these scholarships will also become members of the Juilliard Orchestra under the direction of Jean Morel.

Cornell Plans Special Programs During Vaughan Williams' Visit

The following public events have been arranged during the visit of Ralph Vaughan Williams to Cornell University. Sept. 28 and 30, Oct. 5: Lectures by Vaughan Williams on the subject "What Is the Background of Music?" (8:15 p.m., Room M, Olin Hall, Cornell University, no admission charge). Nov. 9: Concert of compositions by Vaughan Williams. The Buffalo Philharmonic Orchestra will perform, the composer participating as guest conductor (8:15 p.m. in Bailey Hall at the University). Nov. 21: Concert in honor of Vaughan Williams by the Cornell University Orchestra, the Sage Chapel Choir, and the Cornell A Cappella Chorus. Music by Purcell, Mendelssohn, Bach, and Vaughan Williams will be featured (4:15 p.m. in Bailey Hall, no admission charge).

STUDIO NOTES

■ Maurice G. Ivins, baritone and teacher of voice, and his wife, Annadaze, pianist and coach-accompanist, have returned to resume direction of their school, Northern Indiana University, South Bend. The Ivins announce plans for their third annual opera production, following last season's successful performance of *The Nightingale,* by Willis Knapp and Joseph Clokey, as a special feature of the School's forthcoming season.

Renato Bellini, one of today's most eminent teachers of singing, is shown here in his studio with his wife Muriel. Maestro Bellini, who has coached, taught, and/or accompanied many of our most celebrated songsters, has an enviable collection of memoirs and pictures of personages who have made singing history. Storchio, Battistini, Muratore, Schipa, and other luminaries are on the Bellini "I knew them when" list.

■ Summer activities for Leo Podolsky included nine piano clinics, together with numerous seminars, student auditions, and workshops throughout the country. Recent Podolsky editions are *The Musical Finds of the 17th and 18th Centuries* and a set of five books titled *Duet Playing.*

■ Barre Hill returned in September from Interlochen, Mich., where he has headed the opera department of the National Music Camp for eight consecutive seasons, to open his studios in the American Conservatory of Music in Chicago.

■ Gustave Dunkelberger has recently opened studios in the Kimball Building, where he will continue his teachinfi of piano and integrated music courses. Formerly on the faculties of Roosevelt University, American Conservatory of Music, and Chicago Musical College, Dunkelberger is now serving his fourth term as secretary-treasurer of the Society of American Musicians.

■ Mme. Sonia Sharnova has resumed her teaching commitments at the Chicago Conservatory after a summer on the faculties of two voice teachers' workshops, at the University of Colorado and at Augsburg College, Minneapolis. Edith Lang, a pupil of Mme. Sharnova, now in Rome on a Fulbright grant, made her debut Sept. 23 in the title role of *Madama Butterfly* at Spoleto, Italy, with the Rome Opera, under Maestro Ottavio Zuino. She was also engaged to sing Mozart's motet "Exultate, Jubilate" at the Festival of Umbra.

■ Edwin Hughes' Summer Master Classes in New York City and at the University of South Carolina were attended by pianists and teachers from many parts of the country. During the New York course a series of evening recitals was given by several students: Jeannine Romer, winner of the Atlanta Symphony Young Artist Award; Dwight Oarr, twice soloist with the Norwalk Symphony; Ronald Hodges, winner of the Radio Luxembourg $1,000 Award, and soloist at the Carnegie Hall (N.Y.) "Pop" concerts; Josephine Caruso, guest artist with orchestra in Carnegie Hall last season; and Dorothy Garver, soloist with orchestra three times in 1953-54. For the final recital of the series, Edwin and Jewel Bethany Hughes presented a two-piano program of works by Brahms, Chopin, Franck, Saint-Saens, Harold Triggs, and Debussy.

■ Bennett Challis has announced the reopening of his vocal studio in Carnegie Hall, N.Y.C. Many will recall the Kansas-born singer as one of the notable bass-baritones in the continental music scene. For more than a quarter of a century Mr. Challis sang 90 operatic roles on the great stages of the world under many of the most illustrious conductors of the time. During his third season in Bayreuth he was singing *The Flying Dutchman* when war was declared in 1914, which immediately terminated his active stage career abroad. Later he toured with the German Opera Company under Hurok's management and appeared in several "legitimate" theater ventures before joining the faculty of the Henry George School, where he now teaches classes in speech.

■ Lillian Backstrand Wilson, teacher of singing on the faculty of Southern California University, announces the European recital success of her pupil Joy Kim, Korean-born soprano who won the Young Artists Award at the University of California in Los Angeles and was also heard in the title role of *Madama Butterfly.* Miss Kim is concertizing under the auspices of the U.S. State Department. Another Wilson graduate student, Ann Bollinger, now with the Hamburg State Opera, was recently engaged for Berlin appearances. Another established artist who formerly studied with Miss Wilson is the Met's Brian Sullivan.

Roosevelt College Becomes A University

Roosevelt College became Roosevelt University on Sept. 1. The move follows action taken at a recent meeting of the Board of Trustees in recognition of the growth of Roosevelt's educational programs and the development of its colleges. "The change of name has been under consideration for some time and was adopted to bring the name in line with the educational organization and development of the institution," Dr. Sparling, Roosevelt University president, explained. He noted that Roosevelt, founded in 1945, was from the first composed of three separate schools—Arts and Sciences, Commerce, and Music—a traditional pattern of University organization. These schools, each of which now offers work at the graduate level through the Master's Degree, have now become colleges of Roosevelt University.

In the fall of 1947 the college moved from its original quarters on Wells Street to its present "10-story campus" in the historic Auditorium Hotel on Michigan. The continued growth of Roosevelt University was recently further expanded by the combination of the educational facilities of the Roosevelt College School of music and the Chicago Musical College, which are now a division of Roosevelt University.

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PHOTO CREDITS: Cover, Pages 6 and 42 *(James Abresch)*; Page 8 *(Oleg G. Cherny)*; Page 10 *(Ben Mancuso)*; Page 13 *(Alexander Bender)*; Page 19, right *(Clemens Kalischer)*; Page 27 *(Whitestone)*; Page 33 *(Piaget Studio)*; Page 41 *(Rad Bascome)*.

Peabody Candlelight Concerts

The 1954 Candlelight Concerts at the Peabody Conservatory of Music, Baltimore, will feature the Little Orchestra conducted by Reginald Stewart. The complete schedule: Oct. 5, Kroll Quartet and Mitchell Miller, oboist; Oct. 19, Ogden Nash, reciting his own lyrics to Saint-Saens' "Carnival of the Animals"; Nov. 2, *Il Combattimento di Tancredi e di Clorinde* by Monteverdi, and Stravinsky's *L'Histoire du Soldat;* Nov. 16, New York Pro Musica Antiqua; Nov. 30, Rey and Gomez, dance recital; Dec. 14, Menotti double-bill, *The Telephone* and *Amahl and the Night Vistors* (Patricia Neway starring in the latter).

Workshop for Pianists, Teachers

The N. Y. College of Music announces a new course designed to train pianists for recital work. Angela Weschler is in charge of the program, the only one of its kind in New York. Qualified participants will have the opportunity of rehearsing with the College student orchestra and of giving concerts in the recital hall.

Bruce Spencer King, chairman of the vocal department and director of the opera workshop at the University of Houston (Texas), staged three outstanding operatic performances during the past season—Pergolesi's La Serva Padrona, *Wolf-Ferrari's* The Secret of Suzanne, *and Mozart's* The Marriage of Figaro.

Music Therapy for The Handicapped

Don't hoot if one of your friends who is past 30 or 40 has started learning to play the piano or some other musical instrument. He's probably smarter than you think in realizing what the sense of mastery of that instrument will do for him. Making music of your own brings a creative satisfaction which helps to release the daily tensions threatening to get you off the beam emotionally, according to authorities quoted in a doctoral dissertation completed this summer at the State University of Iowa by Allen Myers, music teacher in the Iowa Hospital-School for Severely Handicapped Children.

Most of us need to re-discover this creative satisfaction in a day when television, radio, and record-player provide passive recreation at the flick of a switch, Myers points out. The Hospital-School teacher summarized in his study the findings of authorities in special education concerning the therapeutic values of music in work with the handicapped. Pointing out that crippled children often are very healthy aside from their crippling conditions, Myers explains that they have the same needs for physical exercise and satisfying experiences as other people do.

Since their physical incapacity limits their everyday social experiences as well as their ability to get around, crippled children need both the stimulation of succeeding at something they can do, and the feeling of "belonging" which they get from being in music and other groups. When handicapped children become part of a rhythm band or music listening group, they lose the sense of isolation and loneliness which frequently plagues them, Myers points out. One study of 200 cerebral palsied adults which he mentions found that 75 percent showed emotional maladjustment to such a degree that they could not be placed in jobs. Another concluded that emotional disturbances handicap the cerebral palsied person more than does his physical handicap. Children who cannot be reached in any other way often respond to music, Myers says, sometimes becoming completely unconscious of their handicaps. Music not only expands their interests but also helps them learn to follow directions.

In addition to its value in promoting emotional adjustment for the handicapped, music has other important therapeutic effects. Slow, rhythmical music may help the crippled child relax as he does physical exercises, and keeping time to music as he beats an instrument in a rhythm band or "acts out" a nursery rhyme helps develop better control of muscles. Rhythmic exercises done to favorite tunes are pleasurable and relaxing. Simple arm swinging in rhythm to music can be more enjoyable if the child makes patterns with a colored scarf or strip of crepe paper, the dissertation suggests.

Speech therapists say that singing not only makes language attractive to children but also exercises the jaws, larynx, lungs and diaphragm. Simple songs are helpful in teaching control of pitch variation, and group singing can increase ability to prolong tones. Since about 70 per cent of cerebral palsied children have some kind of speech defect, use of music in this phase of their rehabilitation is important, Myers explains.

Though the therapeutic value of music in treating the mentally ill has been recognized for some time, the importance of music in treating the physically handicapped is not yet widely known. Myers found relatively few music specialists employed except in schools for the blind. Until more specialists can be trained and employed, Myers urges that the classroom teachers now teaching music be given understanding of the values of music therapy to use it effectively in their classes.

Correction

Among the notices of award winners in the Sept. 1 issue of the *Musical Courier* (p. 36) there appeared a lengthy paragraph enumerating the many achievements of the gifted young pianist John Thomas Covelli. An addition and corrections should be appended. Covelli's teacher throughout his years of study and prize-winning was Harriet Kay, Director of the Progressive School of Music in Chicago; Austin High School, from which Covelli recently graduated with honors, is located in Chicago, not Texas; Covelli's trip to Waco, Texas, mentioned in the item, was to appear as guest soloist with the Waco Symphony Orchestra under the direction of Dr. Gid Waldrop, conductor of the orchestra at that time.

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(*Continued from page* 43)

was recently said in connection with progressive jazz, "They will listen to anything if they can follow the melody"; since the chorale melody is here highlighted and easy to hear, the dissonance of the harmonization may well prove an enhancement. In general, the musical result is very satisfying. The chorales treated are "Christ Lag in Todesbanden," "Nun Danket Alle Gott," "Ein Feste Burg," and "Es Ist Genug—So Nimm Herr."

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■ SINGING TEEN-AGERS Songs for Youth. Folk songs, Negro spirituals, and cowboy songs, as well as songs from Bach, Haydn, and Mozart to Stephen Foster are found between the clothbound covers of this attractive book. Also included are short biographical sketches of Johann Strauss, Jan Sibelius, Georges Enesco, and Gioacchino Rossini, with selections of their music. The titles of the songs are grouped under such headings as "Icebreakers," "Humorous Songs," "Call to Worship," "Christmas," and "Canons and Rounds." In all there are 252 pages of music in simple but solid arrangements. Annotations for various instruments, and several instrumental selections contribute to the general usefulness of this volume. *Ginn and Company, Boston* ($2.76).

■ MUSICAL FINDS from the 17th and 18th Centuries. A collection of keyboard music from the classical period, selected and edited by Leo Podolsky. Of medium difficulty, the 29 short pieces in this collection offer an introduction to the larger musical forms of the two centuries covered. They are carefully edited with regard to fingerings, while only such dynamics and phrase markings as are thought by the editor to be in keeping with the general laws of musical expression and the style of the period are added. Teachers will find here music of a highly rewarding quality, which should be able to hold the interest of the developing pianist. *Clayton F. Summy Co.* ($1.00).

RADIO AND TV

By
HENRY W. LEVINGER

"Met" Opening on Closed-Circuit TV

An unprecedented number of local civic and music groups throughout the United States will benefit from the closed-circuit telecast of the Metropolitan Opera opening night by Theatre Network Television, Inc. (TNT) on Monday, Nov. 8. The large-screen telecast by TNT will be shown in theatres and movie houses across the country. It is the first time that such organizations have joined to sponsor an event of this kind. All are cooperating with the Metropolitan Opera Guild. Some of the groups participating in this national event include the *Philadelphia Inquirer* Charities and the Philadelphia Opera Guild, the Denver Symphony and Denver Symphony Guild, the St. Louis Grand Opera Guild, Chicago's Allied Artists Corporation, the Richmond Opera Guild, the Baltimore Opera Guild, the Opera Guild of Southern California (Los Angeles), the National Opera Guild of Washington, D. C., the Indianapolis Matinee Music Club, and the Pittsburgh Opera Incorporated. Negotiations with similar organizations in other cities are currently under way.

N.F.M.C. To Sponsor Philharmonic Closed-Circuit TV

The televised opening of The N. Y. Philharmonic-Symphony on closed-circuit theater television, Oct. 7, from Carnegie Hall in New York will be sponsored by The National Federation of Music Clubs. This, the first time that any orchestra has ever been projected across the nation on closed theatre television, will celebrate the 113th opening of the season by the N. Y. Philharmonic - Symphony Society, America's oldest orchestra, and the 25th anniversary of the Sunday CBS broadcasts. Dimitri Mitropoulos will lead the orchestra in a program that will feature Astrid Varnay, Ramon Vinay, and Lubomir Vichegonov in Act 1 of Richard Wagner's *Die Walkuere.*

Oliver Daniel, CBS Radio music director, goes over script with Gloria Vanderbilt Stokowski. Already famed as an actress and sculptress, she displayed another talent on Sept. 12, when three of her poems, set to music by Alan Hovhaness under the title "Canticle for Voice, Strings, and Woodwinds," were sung by Nell Tangeman on CBS Radio's "The Music Room."

David Broekman Assigned to CBS's "The Best of Broadway"

David Broekman has been engaged to compose and conduct the music for the dramatic shows in "The Best of Broadway" series on CBS Television, which will present outstanding musical comedy and dramatic hits in color. The series, to be presented every fourth Wednesday under sponsorship of the Westinghouse Electric Corporation, had its premiere on Sept. 15, with Helen Hayes, Frederic March, Claudette Colbert, Charles Coburn, Nancy Olson, and Kent Smith starring in the Edna Ferber-George S. Kaufman comedy *The Royal Family.*

Fischer-Dieskau on CBS

Dietrich Fischer-Dieskau, a voice new to American listeners, will be heard on a CBS broadcast (Oct. 3) of excerpts from Wagner's *Tannhaeuser* as performed at the Bayreuth Opera Festival on "World Music Festivals." He is cast as Wolfram, with a distinguished ensemble which includes Ramon Vinay in the title role, Herta Wilfert as Venus, Josef Greindl as the Landgraf, and Gre Browenstijn as Elizabeth. James Fassett will be music commentator.

Complete Schedule of NBC Radio Symphony Concerts

NBC Radio's symphonic series for the season 1954-55 will present four symphony orchestras in thirty programs (Saturdays, 8:30 - 9:30 p.m., EST). Twenty-four of the programs will be performed by the Boston Symphony Orchestra, four by the Chicago Symphony Orchestra, one by the Oklahoma Symphony Orchestra, and one by the Kansas City Philharmonic. All of the orchestras will be heard from their home cities. Following is the schedule: Oct. 9, 16 (Boston); Oct. 23 (Chicago); Oct. 30, Nov. 6, 13 (Boston); Nov. 20 (Chicago); Nov. 27, Dec. 4 (Boston); Dec. 11 (Chicago); Dec. 18, 25, Jan. 1, 8 (Boston); Jan. 15 (Oklahoma); Jan. 22, 29, Feb. 5 (Boston); Feb. 12 (Chicago); Feb. 19, 26, Mar. 5 (Boston); Mar. 12 (Kansas City); Mar. 19, 26, April 2, 9, 16, 23, 30 (Boston).

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BOOK REVIEWS

By HAROLD SCHONBERG

■ Not too much of interest—to the general reader, at least—has been published during the last few months. But one book will be a valuable addition to anybody's reference library—*Early Medieval Music*, edited by Dom Anselm Hughes (Oxford University Press, xvlii + 434 pp., $8.75). This is Vol. II of the New Oxford History of Music, and it is the first in the series of 11 volumes. The original Oxford History of Music appeared between 1901 and 1905, and a revision was completed in 1938. Much of the information, especially in the field of early music, has since been superseded. Hence the projected new series, which is not a rewrite job but, in the words of its editors, an undertaking "planned as an entirely new survey of music from the earliest times down to comparatively recent years, including not only the achievements of the Western world but also the contributions made by Eastern civilizations and primitive societies. The examination of this immense field is the work of a large number of contributors. . . . Our object throughout has been to present music not as an isolated phenomenon or the work of a few outstanding composers but as an art developing in constant association with every form of human culture and achievement."

The general editors of the New Oxford are J. A. Westrup, Gerald Abraham, Edward J. Dent, Anselm Hughes, and Egon Wellesz. Several of them have contributed to the present book: Wellesz on early Christian music; Hughes on the birth of polyphony and music in the 12th Century; Westrup on Medieval song. Other contributors are Paul Swan (Russian chant), Monsignore Higini Anglès (pre-Gregorian chant, Gregorian chant), Jacques Handschin (trope, sequence, and conductus), and W. L. Smoldon (liturgical drama).

Much of the writing is technical, even abstruse. But the book covers an extraordinarily abstruse field, about which much yet remains to be discovered. It is an extraordinarily interesting field, too—a period when modern ideas about notation, harmony, and form began to take place. Early Medieval Music may not answer all the questions about the subject, and in one or two cases the reader will be no better off than when he started. Wellesz, for instance, discussing Syrian ecphonetic notation, presents the nine signs of the notation, and confidently writes: "the easiest way to understand their significance is to see how the Syrian scribes placed them in the texts." And so Wellesz places the signs, without once explaining them, leaving this reader, at any rate, still puzzled.

Minor lapses or not, this book is a valuable addition to any library. It contains a great deal of information, has a thorough bibliography, and—thank goodness!—a workable index. The type is large, the musical examples clearly printed. Oxford University bids fair to bring out a series that will be a valuable complement to such standard references as Grove's and others.

■ A couple of pamphlets for the specialist are available. The New York Public Library has two—*The Literature of Jazz*, compiled by Robert George Reisner (53 pp., $1), and *Goethe and Music*, by Frederick W. Sternfeld (176 pp., $3). The latter, a most scholarly piece of work, goes through Goethe's poems, singling out those based on musical forms. It seems that Goethe often had a specific song or ballad in mind when he wrote. "Actual melodies gave birth to many of Goethe's poems." Appended is a tremendous list of references about Goethe and music. *The Literature of Jazz* is a checklist of books and magazine references devoted to the subject, with a flossy introduction by Marshall W. Stearns, full of the accepted patter of the aficionado: "Perhaps the growing and wide-ranging appeal of jazz can be explained by the fact that it expresses something of the attitudes of a minority group in the United States. For we all have blue moods and none of us is wholly free." Glancing over the contents, this reader noted at least two errors. Paul Bowles wil not be too happy to see his name as Paul Bowls; and the name of the late critic of the *New York Times* was Gama Gilbert, not Gilbert Gama. From The Library of Congress comes *A List of American Folksongs Currently Available on Records* (176 pp.), a thorough discography listed under name of selection rather than performer.

■ A new biography of Jacques Offenbach by Arthur Moss and Evalyn Marvel is named *Cancan and Barcarolle* (Exposition Press, 280 pp., $4). Offenbach was a fascinating man who lived through a great period, but not much of either the man or the period can be obtained from this flowery, sentimental biography. It is nowhere comparable, in coverage or literary style, to the standard Kracauer biography of the composer. Another biography is not, strictly speaking, of a musical nature; but in *The Bishop of Broadway*, an account of David Belasco by Craig Timberlake (Literary Publishers, 491 pp., $4.75), one can find some interesting information about the Belasco-Puccini collaboration in *The Girl of the Golden West*. There also is a novel on the agenda—*Festival*, by Lael Tucker (Random House, 244 pp., $3). This has as its locale one of the Casals festivals, and the writing is half fiction, half fact. It is fact in that, thinly disguised, are several very notable musicians who have taken leading parts in the Casals festivals. The interested reader can easily deduce several for himself. Those who actually were at the festivals will come up with some more. Lael Tucker seems to know her music and has a good idea of how musicians operate. The novel itself is a pretty thin affair about music bringing together a husband and wife, but the writing is not without sensitivity, and the locale is altogether authentic.

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THE DANCE

By ROSALYN KROKOVER

■ The New York City Ballet Company can indeed be proud of its following. The group opened its season at the New York City Center on the unheard-of date of Aug. 31 — before Labor Day—but this did not daunt an audience that filled about every seat. Fresh from a summer season on the West Coast, the New York City Ballet was in top form; there had not been time enough between engagements for any rust to accumulate.

Some questions had posed themselves. How would the company get along without its best dancer, Maria Tallchief? Who would handle some of the Robbins ballets now that Nora Kaye no longer was in evidence? Leon Barzin was out of town; how would Hugo Fiorato manage the orchestral chores?

To all these questions the answer turned out to be: Very well, thank you. Naturally, dancers the calibre of Tallchief and Kaye were bound to be missed (not to mention Melissa Hayden). But by now the New York City Ballet is a smoothly functioning ensemble that does not necessarily depend upon stars. Patricia Wilde, for instance, fitted very well into Hayden's former part in *The Duel*. She revealed a new facet of her talents as a dramatic dancer in the role of Clorinda. Up to now she has been most noted for her technical strength. Hers is a crisp, clean technique especially brilliant in allegro movements. She is mistress of well-balanced turns, beats (brisés or entrechats) in any conceivable combination at any speed, backed by a superior elevation. As Clorinda she added a brooding, personal quality, and an emotional intensity that she had not previously had the opportunity to display. And she is well trained in the Balanchine idiom. In *Bourrée Fantasque* she was assured and easy, handling her part with complete freedom.

Diana Adams was right at home in the *Scotch Symphony* pas de deux with Eglevsky. This was previously danced by Tallchief. Though Adams may not have the capacity to generate the temperament of her predecessor, her dancing has a beautiful lyric quality, and she is always lovely to watch. She has a style of her own. Similarly Tanaquil LeClercq, taking over the central role of *The Cage*, brought a different conception than the brilliant Kaye brought to it—but LeClercq's ideas were, in their way, as valid, as gripping, and theatrically as exciting. Indeed, there was hardly an instance anywhere during the run to date where one could point an accusing finger and state that the production suffered badly because of the absence of this or that dancer. It should be mentioned, too, that Fiorato, who filled in until the return of Barzin, proved to be an admirable ballet conductor: considerate of the dancers, respectful of the musical content, possessed of a clear beat and fine control.

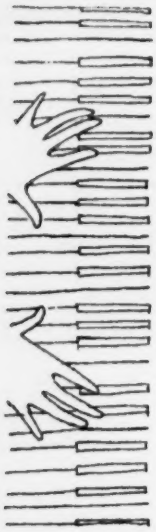
The first premiere of the season was Balanchine's *Western Symphony*, set to a cowboy score by Hershy Kay. Using a brilliantly colored orchestral palette, Kay has composed a slick piece of work that will probably be as popular as the Morton Gould scores used to be. It is cast in the form of a symphony, and Balanchine has set the four movements—allegro, adagio, scherzo, rondo—retaining the musical titles. The work, which is plotless, follows the title of the ballet by concentrating on balletically styled folk dances of one kind or another. There are some bracing moments, including a surefire curtain, and everywhere is Balanchine's immense skill and choreographic assurance. There is no doubt but that the New York City Ballet has another hit on its hands.

And yet, despite the flashy patterns and movements, despite the heavy patina of "Americanism," despite the energetic athletics of a talented cast, the work is really thin. There is no real identification with the American scene, nor is there anything particularly original about the choreography itself. *Western Symphony* is really eclectic and cosmopolitan. The big thing in its favor is that it does not take itself very seriously. It is a spoof; and when Balanchine took a curtain call dressed in blue jeans and a plaid shirt, the joke was apparent.

If you don't try to read things into *Western Symphony*, you will probably have a good time (though how well it will stand up on repeated views is another matter). If, however, you look for cosmic issues in it—and too many of Balanchine's admirers think in terms of the decalogue and associated matters about even his slightest or most tired efforts—you will be deceiving yourself.

The production was skimpily done because of the straitened financial condition of the company. Mere suggestions of costumes; no scenery. But, as usual, the brilliant production manager, Jean Rosenthal, was on hand to make the best of very little. The leading dancers were paired off—Diana Adams and Herbert Bliss; Janet Reed and Nicholas Magallanes; Patricia Wilde and Andre Eglevsky; Tanaquil LeClercq and Jacques d'Ambiose. All were delightful to watch except possibly Eglevsky, who at this premiere performance looked remarkably uncomfortable, and was as convincing a cowhand as only a Russian-trained aristocrat could be. In his blood run too many Albrechts, Bluebirds, and allied roles.

". . . it does not take itself very seriously"—Western Symphony, *starring Janet Reed and Nicholas Magallanes.*



UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Ronald Hodges, who will give a Town Hall recital on Oct. 2, is a recent Guild prizewinner from the studio of Edwin Hughes, an honor graduate of Juilliard, and winner of Premier Prix in the International Luxembourg Competition of 1951, and has appeared with major symphonies in this country and abroad.

Dr. Irl Allison has announced that in 1954 the Guild has awarded 39,886 certificates and diplomas in addition to more than 400 cash awards at the Recording Festival.

Dorothy White, Paderewski Medal winner of the Guild, is booked for her "Fun With Music" programs this fall in Denver, Colorado Springs, Little Rock, Pine Bluff, Memphis, Des Moines, Brooklyn (series), Ridgewood (N. J.), Scranton, and Pittsburgh (series).

Mme. Sigismond Stojowski, after vacationing at Lake George in the home of Mme. Sembrich's daughter, left for Seattle to begin a series of recitals and lectures throughout the State of Washington. From there she will fly to New York to open her fall term of classes at Juilliard.

Chester Barris, head of the piano department of Ohio Wesleyan University and Guild adjudicator, will play Beethoven's Fourth Piano Concerto at the opening concert of the Columbus Little Symphony on Oct. 19 under the direction of Claude Monteux.

Allen Rogers, former winner of $500 in Guild prizes and many other awards, leaves on Oct. 5 for a ten-week tour of the West and South as soloist and accompanist.

Steven Barwick, recently returned from Europe and Central America, will give a recital early in October and a lecture in November on Latin American Music at Western Kentucky State College, Bowling Green.

Dr. Clarence Adler will give five lectures, illustrated at the piano, in New York and Philadelphia during the next 10 weeks.

Lemuel Childers played his Sonatina in Kansas City for a teachers' group chaired by Howard Kasschau.

Priscilla Morneault, chairman of Portland (Me.) Guild chapter, will give a new 30-hour course in musicianship at the College of Our Lady of Mercy in Portland.

Guild High School graduates have new opportunities in the courses being offered in musical therapy. The Turtle Bay School in New York is the latest to add this instruction to their curricula.

When piano teachers are in their nineties we do not expect as much playing from them as they did in their fifties, but Gustave Becker, one of New York's first Guild members, not only plays but broadcasts!

Pupils of concert pianist Jessie Deane Trulove, Texas charter-member and adjudicator of the Guild, have won many Guild prizes as well as appearances with seven symphony orchestras.

Hazel Griggs, after returning to her Steinway Hall studio from recital and speaking engagements in the Carolinas and Florida, says: "As adjudicator and faculty member of the Guild, returning for the second time to communities where I appeared five years ago, I have been able to observe at close range the tremendous impetus created by the non-competitive auditions started by Irl Allison."

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NEW MUSIC

By J. KENNETH WILSON

Boosey and Hawkes Plant Destroyed by Fire

The Boosey and Hawkes Music Publishing Company has suffered a staggering loss of music stocks as the result of a recent fire in their plant at Oceanside, L. I. Plans for rebuilding and replenishing materials lost are already in motion, and limited operations are expected to be resumed within a month. Fortunately, the complete rental library was housed where least damage was done; opera and orchestral reservations are being handled without delay. David S. Adams, Vice President and Managing Director, has expressed his appreciation to the many publishers, music dealers, and printers who offered storage facilities, printing, and office space within hours after announcement of the disaster.

Organ Music

■ Recent releases from five publishing concerns have added to the repertory of organ music. Four numbers added to the "Saint Cecilia Series" published by *The H. W. Gray Co.* are "Carol-Prelude on 'Greensleeves'" by Searle Wright, "Exaltation" by Clarence Dickinson, "Bishops' Promenade" by Norman Coke-Jephcott, and "Flourish for an Occasion" by S. Drummond Wolff. "Greensleeves" get a three-voice treatment, the melody being played either on a separate manual or in the pedal, and accompanied by two other rather free contrapuntal lines. It takes a three-part form with a short coda. "Exaltation" is very romantic, ethereal-type music, the kind that would well suit an organ with a luscious string section. A great feeling of onward movement pervades the piece until, after a tremendous build-up, the *allargando* climax is reached. At this point the music becomes a bit trite, but the effect is not lost and remains intact to the end. "Flourish for an Occasion" is brilliant sounding, and is in more or less typical postlude style. Also from this publisher is Mario Castelnuovo-Tedesco's "Fanfare for Organ," in the Contemporary Organ Series. It is an expressionistic piece, although the 12-tone row serves mainly as a thematic basis, and tonality is not strictly avoided.

■ A boon to the country church organist (or pianist) should be Volume One of Chapel Service, published by *Edward B. Marks Music Corporation.* Preludes, Interludes, and Postludes are included in the volume, which is compiled and arranged by Gerard Alphenaar. The work is noteworthy in that it contains very simple but well-chosen selections from the classical repertoire. In all cases pedaling is optional.

■ A highly interesting composition which sounds fine on the organ is John Blackburn's "Choral-Improvisation and Fugue on the Old 124th Psalm Tune," published by *Galaxy Music Corporation.* The improvisation takes masterful account of full-organ sounds, but at the same time preserves an improvisatory character. Each Chorale phrase is followed by a short thematic cadenza in the pedals. The "fugue," however, would more properly be termed a chorale prelude. Any modern composition employing predominately Bachian lines, harmonies, and forms is in danger of sounding ordinary, but this music keeps its sense of direction, and at the end is completed by a reminder of the improvisation.

■ *Carl Fischer's* contribution is in the form of two compositions by Kenneth Walton, "Meditation" and "Toccata on the Second Psalm." One could easily go too far in defending the type of music that "Meditation" is: long, plaintive, non-harmonic-tone-laden melody as a solo against a sustained pedal and shimmering harmonic background; perfectly square phrase forms; obvious modulations between sections; almost dance-like middle section. But if one really likes the sound of the music, one is up against it, and should admit it. The "Toccata" gets really ferocious in spots. An extremely vivacious rhythmic pattern is set up, against which proceeds a lyrical melody in the pedals which is to become the basis for a proclamatory climax. In all, a successful example of descriptive music upon the inscription "Why do the heathen so furiously rage together, and why do the people imagine a vain thing?" Why, indeed!

■ Finally, *Paterson's Publications* of London has prepared "Prelude and 4 Chorales for Organ" by John Buckland. Specially written to illustrate the mean-tempered scale of the McClure Organ, the music may also be played on the "normal" organ. As

(*Continued on page* 38)

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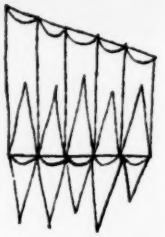


By LEON CARSON

Anton Bruckner and the Church

■ In the hurried life of today, the commemoration of the months of September (1824) and October (1896) are apt to slip by unnoticed by many musicians and music-lovers in this country. But some of us like to call them Bruckner months, for it was just 135 years ago (Sept. 4, 1824) that Anton Bruckner, teacher of Gustav Mahler and a contemporary of Brahms, was born in Ansfelden, Upper Austria, and 68 years ago (Oct. 11, 1896) that he died in Vienna.

Son of a poor Austrian schoolmaster, who died when Anton was very young, he became a chorister in a collegiate church, and shortly afterwards an assistant schoolmaster at Windhag, near Freistadt. Almost entirely by self-instruction, Bruckner gained sufficient musical knowledge to compete in 1855, at the age of 31, in the organists' competition at Linz. During the next 12 years his genius developed slowly, until he was able to secure the post of organist at the Vienna Court Opera and teacher at the Imperial Music Institute. Shortly before his appointment to these posts, he had completed his first symphony. From that point on his life became easier in some respects. Journeys to France in 1869, and to England in 1871, established his fame as one of the great organ virtuosos. Despite this success, however, Bruckner, a retiring and self-absorbed figure never at ease with men of the world, suffered deeply during his lifetime over the neglect his works suffered for many years.

Bruckner's contribution to church music is more important than he has generally been given credit for, not for its wide repertorial scope but for its churchly characteristics and deep musical feeling that permeate every page. Modest and extremely sensitive, Bruckner was a devout Catholic, and his sacred music in particular seems to be imbued with the spiritual, and perhaps even somber, relationships of life. At the beginning of his career at least, it was through this medium that Bruckner most successfully expressed his thinking and talents.

While Bruckner is remembered chiefly today for his nine impressive symphonies, all of which show strong Wagnerian influence, his sacred compositions have of late been given more attention, especially abroad. The mystic quality of these works reveals itself in a sense of tranquility, although on occasion a marked aggressiveness reflects something of the modern Austrian Baroque. The Bruckner Mass in F Minor (1868) is a masterpiece in this form. The great Mass in E Minor exhibits Bruckner's true genius more clearly than do many of his more famous symphonies. Here the contrapuntal lines for orchestra are "thrown upon the canvas with the sharpness of a steel engraving." Here, too, shines forth the genius for simplicity on a large scale — a single clarinet or horn, for example, establishing the entire color of the music. Bruckner's three Masses, a Requiem (1844), the powerful Te Deum (1885), and a remarkable setting of Psalm 150 are contributions to the music of the church of great nobility and expressiveness.

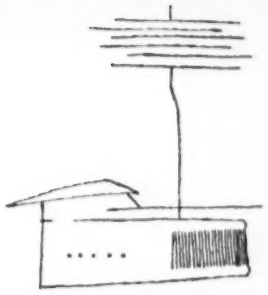
Organ and Choral Notes

■ Choral works by Holst, Gibbons, and Schubert were directed by Charles Ennis for the Trinity Church broadcast over station WQXR at noon on Sept. 17. . . . Robert Arnold was heard in a noon organ recital at Trinity Church, N. Y., on Sept. 16, playing compositions by Guilmant, Handel, Karg-Elert, Dupré, and Marcello. . . . On Sept. 13, Harriet Conant Dearden played works by Bach, Sowerby, Langlais, and others in an organ recital at the First Presbyterian Church, Hackensack, N. J. . . . Perosi's Mass in D was sung on Sept. 12, under the direction of Dr. Charles M. Courboin, in St. Patrick's Cathedral, N. Y.

Anthem Competition

■ An award of $100 is being offered by the Church of the Ascension in New York City for an original anthem in the contemporary idiom, to be submitted by Feb. 15, 1955. Complete details may be had by addressing Secretary, Anthem Contest, 12 W. 11 St., New York 11, N. Y.

REVIEW OF RECORDED MUSIC



Ansermet Interprets Ravel As Composer and Orchestrator

London has now reissued Ravel's "La Valse" with the hybrid Moussorgsky-Ravel "Pictures at an Exhibition." No longer do we look upon the completing or orchestrating of one composer's work by another as an act of desecration. One would probably be called a purist if he looked with disfavor on Ravel's magnificent orchestration of Moussorgsky's piano suite. Ansermet has long served as London's exponent of Russian and French music, having over 32 records bearing this company's label to his credit. Should the listener be inclined toward grandiose effects and immensity of dynamic range, let him look elsewhere! Ansermet's treatment of the "Pictures" is typical of his general approach. His tastes run to a retrenchment which affords greater subtlety of nuance. Rather than beat into the ground the obvious attractions of the score, he relies on understanding the lush sonorities for effect. *Paris Conservatory Orchestra & L'Orchestre de la Suisse Romande. London* LL 956—$5.95. A. D.

Like Father (Oistrakh) Like Son

To become a concert virtuoso is, to say the least, an arduous task. Even after the aspirant has gained technical mastery of his instrument and depth of musical understanding, the chances of his being acclaimed by the public are slim because of the tremendous competition. By rights, this difficulty of recognition should be twice multiplied when one is immediately susceptible to comparison with an already illustrious father. Nevertheless, Igor Oistrakh has met all these challenges and has been greeted by numerous critics as the peer of his famous sire. Certainly in this latest release of Khatchaturian's Violin Concerto he proves that he merits this appelation. Considering his youth (he is only 23), he shows remarkable versatility and perception. In place of the first movement's usual cadenza he has substituted one of his own, which appears to be even more difficult and dazzling than the original. *Igor Oistrakh, violinist; Philharmonia Orchestra, Eugene Goossens conductor. Angel* 35100—$5.95 and $4.95 (thrift pack). A. D.

Mature Kodaly Variations For Orchestra

The *pièce de résistance* in this new recording is the first LP performance of Zoltan Kodaly's "Peacock" Variations. This symphonic work, written in '39 for the Amsterdam Concertgebouw Orchestra's 50th anniversary,

Zoltan Kodaly

clearly indicates an immense growth in Kodaly's creative thinking. Not only has he contrived 16 variations, each more interesting than the previous, but he has also linked them together so as to achieve a unified whole of staggering proportions. It may appear sacrilegious for this reviewer to state that he has been of the opinion that Bartok's Suite from "The Miraculous Mandarin," devoid of its dramatic context, is a work of lesser rank. Its elaborately woven motifs rely primarily on stage action for their *raison d'être*. This is unusual, since Bartok's music has been acclaimed for its excellence of formal construction. Despite the stunning treatment by Antal Dorati and the Chicago Symphony, one is left with the impression of having witnessed a particularly terrifying but incomplete TV program with the picture tube turned off. Hi-Fi fanatics will find that a blend of Bartok, Kodaly, Dorati, and Mercury have here created a sensation in sound. *Mercury* MG500038—$5.95. A. D.

Beethoven's Titan Piano Sonatas

According to his pupil, Carl Czerny, Beethoven considered the "Appassionata" to be his greatest piano sonata. Within this one work he not only achieved many of the goals in composition for which he had striven, but he also succeeded in creating a work which has continued to remain a unique challenge for the piano virtuoso. Thirteen LP recordings strongly bear testimony to this fact. Sascha Gorodnitzki, performing number fourteen, has not established precedence in his pairing of this sonata with the equally popular "Waldstein," since Gieseking interpretations of these works can be found both on single Columbia and Angel labels. Unfortunately, it must be also advised that these earlier issues are still preferable. Later Beethoven klavier works are notorious for their thick sonorities in the lower registers of the instrument. This has many times been attributed to the composer's ever-increasing deafness, which was noted as early as 1799. Undue use of the pedal in this music can smear the dark coloring, leaving a mud-wash. To heighten the inherent drama of the two sonatas, Gorodnitzki has frequent recourse to the pedal with damaging effect. By slightly increasing the tempo, he occasionally infers a climax where none exists. Any true culmination of thought appearing immediately after is weakened in an anti-climactic effect. As a result, the performances suffer from loss of musical poise. In compensation for these faults, he does show amazing dexterity, and the actual recorded sound is top notch. *Capitol* P 8264—$5.72. A. D.

Four on One

A most inviting aspect of this new Frugoni-Vox release is the fact that it is a real bargain. Included on a single LP are four of Beethoven's most popular sonatas—No. 21 in C ("Waldstein"); No. 15 in D ("Pastoral"); No. 25 in G Major ("Alla Tedesca"); and No. 26 in E-flat Major ("Les Adieux"). Pianist Orazio Frugoni exhibits first-rate technical facility in these readings. His performance of the "Waldstein," however, cannot compare with the brilliant Gieseking disc, and this reviewer would prefer the "Pastoral" played with somewhat more repose. Still, the general quality of playing is good. *Orazio Frugoni, pianist. Vox* PL-8650—$5.95. G. W.

MUSICAL ACROSTIC No. 9

Prepared by CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. 163 1 60 135 5 183 7 40 195 19 / 93 121 43

B. 30 188 45 39 201 70 65 142 97 207 / 130 148

C. 11 34 151 174 122 72 85 206 202 69

D. 156 192 111 14 37 173

E. 87 178 212 109 124 175

F. 100 24 123 36 75 139 42 20 146 129 / 204 104 155 197

G. 17 171 119 74 138 161 189

H. 113 83 134 169 66 29

I. 184 198 28 79 86 191 55 128

K. 21 61 2 133 48 110 185 141 125

L. 8 27 137 167 41 116 73 46 199 108

M. 68 118 149 88

N. 51 96 143 210 18 6 180

P. 176 131 52 152 164 127 205 58

Q. 56 106 99 160 63 211 44 187 15 105

R. 144 159 208 80 179 203

S. 162 170 101 95 3 158 12 112 194 145 26

T. 98 9 181 114 35 25 50 92

U. 140 177 16 89 154 147 71 49 107 77

V. 165 196 22 126 153 209 54 91 10

W. 168 67 53 62 38 81 102 117 4

X. 33 31 78 13 103 166 94 182 / 82 64 190 120 47 200

Y. 23 157 57 115 150 172 193 136 32

Z. 132 90 186 59 76 84

DEFINITIONS

Mechanical instrument for which Beethoven originally wrote the "Sieges-Symphonie"

A type of non-harmonic tone

A well-known symphony in B minor

Palestrina's great contemporary

Musicologist at Chapel Hill

Specifying the plaingsong modes

Name given by Siegmund to the sword in the tree

One of the principal elements of music

A Chinese circular guitar with a short neck

The power to which a number is raised to produce a given number

Reproved; warned

Combining form meaning "nose"

French dance used by Bach

A brief, sententious statement

Opera by Massenet (with "La")

Two orchestral compositions by Barber

Sixteenth-century Spanish name for variations

Song popular with baritones; poem by Henley

A contemporary "system" of composition

Place, in Christian ritual, where music is frequently performed

Stone quarried in thin slabs

The personal element in musical performance

Specifying a fugue subject in double note-values

Oriental location in Massenet title

1A 2K 3S 4W 5A 6N 7A 8L 9T 10V 11C 12S 13X 14D 15Q 16U 17G

18N 19A 20F 21K 22V 23Y 24F 25T 26S 27L 28J 29H 30B 31X 32Y

33X 34C 35T 36F 37D 38W 39B 40A 41L 42F 43A 44Q

45B 46L 47X 48K 49U 50T 51N 52P 53W 54V 55J 56Q 57Y 58P 59Z 60A 61K

62W 63Q 64X 65B 66H 67W 68M 69C 70B 71U 72C 73L 74G 75F 76Z 77U

78X 79J 80R 81W 82X 83H 84Z 85C 86J 87E 88M 89U 90Z 91V 92T

93A 94X 95S 96N 97B 98T 99Q 100F 101S 102W 103X 104F 105Q 106Q 107U 108L

109E 110K 111D 112S 113H 114T 115Y 116L 117W 118M 119G 120X 121A 122C

123F 124E 125K 126V 127P 128J 129F 130B 131P 132Z 133K 134H 135A 136Y

137L 138G 139F 140U 141K 142B 143N 144R 145S 146F 147U 148B 149M 150Y

151C 152P 153V 154U 155F 156D 157Y 158S 159R 160Q 161G 162S

163A 164P 165V 166X 167L 168W 169H 170S 171G 172Y 173D 174C 175E 176P

177U 178E 179R 180N 181T 182X 183A 184J 185K 186Z 187Q 188B 189G

190X 191J 192D 193Y 194S 195A 196V 197F 198J 199L 200X 201B 202C 203R

204F 205P 206C 207B 208R 209V 210N 211Q 212E

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the Nov. 1 issue.

SOLUTION TO MUSICAL ACROSTIC No. 8

WORDS

A. Julius Caesar
B. Unwept
C. Raff
D. Iberia
E. Jepthe
F. Erynnies
G. Lotti
H. Anthony
I. Gymnopedie
J. Inverted
K. Neway
L. Tovey
M. Andre Gretry
N. Motto
O. Idomeneo
P. Nuove Musiche
Q. Gottschalk
R. Ohime
S. Feather
T. Tempo
U. Halevy
V. Eartha
W. Afternoon
X. Rispetti e Strambotti
Y. Teeth
Z. Symphony

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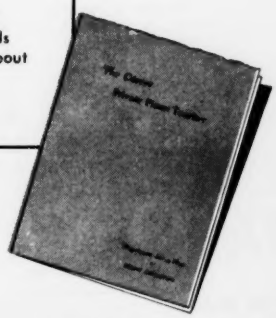

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